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***New England's Leading
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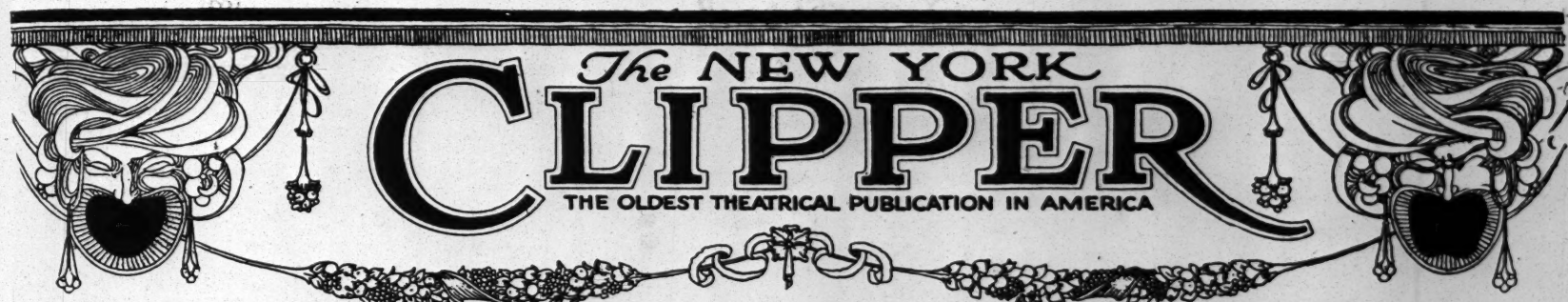
JOHN QUIGLEY THEATRICAL AGENCY, INC.

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STAGE HANDS AND MGRS. SETTLE WAGE RATE FOR COMING SEASON

Fifty Cents a Performance Raise for Stage Hands and Ten Dollars Per Week Advance for Department Heads—Seventy Dollars Weekly for Shop Men

The negotiations held last week between the Labor Committee of the newly formed International Theatrical Association and the representatives of the International Alliance of Stage Employees resulted in a settlement of the terms for the new season for the New York theatres and a tentative arrangement of the terms for the road shows.

The stage hands in New York this season will receive \$3.75 a performance for grips and extras, an advance of 50 cents over last year's scale, and \$55 per week for heads of departments—carpenters, electricians and property men—an advance of \$10 over last year's standard. The \$3.75 rate will apply to those theatres playing eight regular performances a week, the theatres that play more shows regularly paying the old rate of \$3.25 for performances over eight. This applies to houses like the Hippodrome, which plays matinees every day.

Shop men, who are stage hands employed in scene building shops, get \$15 over the new rate, which amounts to \$70 a week.

The stage hands asked for an increase to \$4 a show for grips and \$60 for heads of departments. The managers offered them \$3.75 for grips and \$50 to heads of departments the week before, but this offer was rejected by the stage hands.

The stage hands have worked for the old scale for the past two years, a verbal contract having been entered into in 1919. In 1920 the stage hands asked that they be granted an increase as the musicians had been granted a large increase in wages at the time. This the managers would not agree to and the stage hands stuck to their bargain. On this account

the managers have been willing to increase the wages of the stage hands, in order to make up the amount they lost by not receiving a raise a year ago.

The new wage scale for the local stage hands was ratified at a meeting of the members of Theatrical Protective Union Local No. 1, held on Sunday.

While there have been no formal meetings of the managers and the stage hands' unions, officials regarding the terms for touring shows, it is tentatively settled that the wage scale will be the same as last year. The managers, however, will not have to engage three men where they can get along with two, as was necessary last year when they were forced to carry along a man at the head of each department. The "yellow card" system, by which the boss stage hand with the show sets the number of extra men to work in the road theatres, will also be temporarily abolished.

The Touring Managers' Association requested that the stage hands agree to accept a 25 per cent reduction in wages, and although this was refused they will really effect a saving of 33.3 per cent through the elimination of the rule necessitating the carrying of heads of each department.

By the terms of the new agreement the stage hands must formally notify the managers on or before June 30th of any proposed changes in the terms for next season. This eliminates the disadvantage the managers suffer when the proposed changes are not made known to them until August and September.

The new agreement will not be formally signed until the latter part of September, and until that time the stage hands will work along at the old terms and wages.

PAY GIRLS IN ADVANCE

MEXICO CITY, Mexico, Sept. 4.—The troupe of ten chorus girls who left New York last week under the management of A. Bagarozzy to take part in the ballet scenes in the operas to be given here during the exposition, arrived here on Saturday.

The ten girls, who are all Equity members, are being paid in advance each week, and have also been paid half-salaries for the week they rehearsed in New York.

BIG CUT IN "HIP" STAGE CREW

The new Hippodrome production has been made with a large saving to the management in stage hands' wages. Last year nearly 200 stage hands were employed to handle the many changes of scenes. This season the number of stage hands has been reduced to 60, the scene changes being less numerous than in past shows.

This reduction represents a saving of about \$6,000 weekly to the management, a fact which doubtless had much to do with the decision to reduce prices at the big playhouse.

"NON-EQUITY" SHOW OPENING

Louis Mann is rehearsing his new vehicle, "In the Mountains," by Clara Lipman and Samuel Shipman, at the Henry Miller Theatre, with an entirely non-Equity cast. The play will open on Sept. 12th in Baltimore at the Lyceum Theatre. In the cast are Frances Stirling Clark, Louise Beaudet, Jack Cowl, William Holden, Lola Adler, Arthur Carew, Hans Hansen, Wanda Carlyle, William Holden, John W. Cowell, Kenneth Lee, Frances Harland and Earl J. Gilbert. Arthur Levy is manager of the show.

The show will open in New York in October. It will be the first non-Equity show to play here since the Equity Shop policy was adopted.

CLARA HAMON FILM BARRED

SAN FRANCISCO, Calif., Sept. 5.—"Fate," the film in which Clara Hamon Smith Gorman is starred, which pictures her life with and the killing of Jake Hamon, wealthy Oklahoma oil man, has been barred from local theatres here by order of the police and the District Attorney.

WALK OUT IN HAGERSTOWN

HAGERSTOWN, Md.—The alleged refusal on the part of the management of the Maryland and Academy Theatres to renew their contracts with the eighteen employed musicians, resulted in a walkout of the musicians, stage hands, ticket sellers and picture operators. The employees other than the musicians walked out in sympathy with them.

According to the musicians, the first contract with the management expired with the cessation of vaudeville at the Maryland, May 21st, but would not have actually expired until three weeks ago, when the management was asked to renew at the same scale and working agreement. The management refused because of the uncertainty of business conditions at this time. A compromise contract was then drawn up for the three weeks' period which ended Saturday night.

According to the musicians, the management issued notice that the musicians would no longer be needed. They, however, worked the next afternoon and asked that the contract be renewed. They were asked to do so at 6 and then again asked to do so at 11 o'clock hour. The stage hands, ticket sellers and picture operators therefore walked out.

The musicians claim they are not on a strike and are willing to work. The management of the theatres said they were not in position to renew the contracts because of the uncertainty of business conditions and declared that their last year's contract with the musicians had not yet expired and that the men had sought to have the contract renewed by threatening to violate the old agreement.

CLAIMS SHARE IN BIG ESTATE

UTICA, N. Y., Sept. 5.—Una Clayton, vaudeville actress, has engaged Attorney Theodore L. Cross of this city to act as her representative in the claims which she is bringing against the Anneke Jans estate. She claims to be in a direct line of descent through her mother's side, from the Bogardus family. The estate, it is said, is valued at several millions. Miss Clayton expressed her disapproval of the connection of the Trinity Church property estate with the Bogardus property, suggesting that the confusion might have been made with intention. The former property is a Cronk estate, while the Bogardus is another property. Miss Clayton is both a Cronk on her father's side, and a Bogardus on her mother's side.

FILM HOUSES CUT PRICES

PHILADELPHIA, Sept. 5.—Two large motion picture theatres have reduced their admission price to the pre-war level, the new scale going into effect today, Monday. The Strand Theatre, management of H. Effinger, has reduced its prices to 20 cents at matinees, and 30 cents at evening shows. The Coliseum, management of F. G. Nixon-Nirdlinger, has lowered its prices to 11 and 15 cents at matinees and 15 and 20 cents at evening shows.

These two reductions are the first to be announced in Philadelphia.

\$60,000 ADVANCE FOR "LIGHTIN"

CHICAGO, Sept. 5.—An advance sale of \$60,000 for tickets to "Lightnin'" at the Blackstone Theatre has been made by the management. The show is heralded as the greatest thing in Chicago.

"LOVE LETTER" HAS FINE TUNES

PHILADELPHIA, Sept. 6.—"The Love Letter," the new LeBaron-Jacobi light opera produced for the first time on any stage at the Forrest last night scored strongly.

Its music is undoubtedly the best that Victor Jacobi has ever written, and at times it fell upon the ear with captivating force; it is always melodious and interestingly orchestrated and reminds one that the old Viennese waltz is not dead but is coming back with decided vigor. Some of its best strains recall the days of the "Merry Widow" and other famous Viennese operas.

William LeBaron's lyrics are fine and he has furnished a libretto which, with a little pruning, will be excellent.

The play has an abundance of good things if it does lack in humor. John Charles Thomas in his soldier suit of white and gold sang as only he can and when he finished singing an Italian canzonetta, given in true operatic style, there were shouts of "Bravo!" and a thunder of applause to indicate that this star in the theatrical firmament is still in the ascendant.

Thomas is only one of several clever persons in the cast. A lot of enjoyment was obtained from watching the Astaires, Fred and Adella, who are highly acceptable additions to the piece, and whose exceedingly graceful dances are given many diverting bits of novelty. Carolyn Thomson, comely and capable, although a trifle cold, sings opposite Thomas, and her soprano tones blended splendidly last night with his rich baritone in the closing duet.

Marjorie Gateson, piquantly pert and now a familiar and frequent visitor to the local boards, has a topical acting song about "Scandal Town," which shows that she might do more were she given more to do. In this song she is assisted by Will West, who is regarded as the chief fun-maker, although his humor is a bit hooveresque.

Back of this is the customary "chorus of comely maids" and an uncanny attractiveness of scenic and costume appeal. A dream ball, revealing bizarre settings and gorgeous gowns of glittering gems furnishes a picture easily remembered and the staging throughout offers several novel ideas. Thus of diversified appeal the piece is likely to prove popular. Last night's audience went away humming and contented.

SHUBERT VAUDE. MGRS. ENGAGED

The Shuberts have engaged a number of former Broadway theatre managers to take charge of the theatres in which the new Shubert Vaudeville shows are to be given.

Among the recently engaged are: Henry Taylor, who will manage the Majestic, Boston; Robert McLaughlin for the Euclid Avenue Opera House, Cleveland; and Chris. O. Brown for the Detroit Opera House. Frank L. Gerard will be in charge of the Shubert-Crescent in Brooklyn and Sam Tauber will be at the Forty-first Street theater.

OLD SINGER A SUICIDE

KEENE, N. H., Sept. 5.—Clinton A. Hyland, a former member of the quartet in the late Denman Thompson "Old Homestead" company committed suicide here last week, shooting himself in the head as he lay in bed. He was fifty-three years old, and friends say that he had been despondent for some time.

SHERIFF AND POLICE HEAD FEUD CLOSES TRENTON SUNDAY SHOWS

**Shows Closed by Sheriff and Police Head in Retaliation—
Threatens to Arrest All Paid Church Choir Singers
That Appear in the Churches**

TRENTON, N. J., Sept. 5.—Sheriff Walter Firth stopped all Sunday performances in the local picture and vaudeville theatre yesterday, and as a result of this action he and the head of the police department, Director of Public Safety George B. LaBarre, are embroiled in a feud which may result in LaBarre arresting church choir singers who receive pay, on the ground that they are also violating a blue law of 100 years standing.

LaBarre is in favor of allowing Sunday performances, and did nothing to close the theatres when they first opened the Sunday previous.

Sheriff Firth sent out 100 especially enrolled deputies to close the theatres at the request of the Interchurch Federation. The law which the theatre managers are charged with violating is the Vice and Immorality act which was passed by the State Legislature over 100 years ago.

The deputies arrested twelve theatre managers, ticket sellers and motion picture machine operators, because the managers

would not give assurances that the houses would not be reopened after the deputies had left.

The Sheriff's men had some difficulty in closing the Capital Theatre, a new house just completed, and Montgomery Moses, the manager, was arrested because he would not promise that he would keep the house closed.

At the Trent Theatre the regular projection machine operator was arrested and as soon as he was taken away, another took his place. The second was soon removed, however, the show closed.

Commissioner LaBarre asserted that unless the Sheriff leaves the theatres alone he will proceed against everything else that is allowed to open on Sunday. He has been asked to make a case against the choir singers in the churches who are paid for their services and who are alleged to come under the same old blue law which the theatre men violated, which imposes a penalty of \$16 fine for carrying on business for gain on Sunday.

POLICE STOP INA CLAIRE SHOW

NEW HAVEN, Conn., Sept. 5.—"Bluebeard's Eighth Wife," in which Ina Claire is starring, was not allowed to continue at the Shubert Theatre here last Wednesday, after three performances had been given. Chief of Police Philip T. Smith revoked the license on the grounds that the play violated the State laws relating to immoral exhibitions.

Chief Smith saw the play himself on Tuesday night, and stated in his official notification of the revocation of the license to the manager of the Shubert Theatre that "this action is taken by me as I believe this play to be in violation of the State statutes relative to immoral exhibitions."

William Harris Jr., producer of the play, declared that he was very much surprised at the action of the Chief, as the play had been given for two weeks at Atlantic City and other places without any objections being raised and also that the newspaper criticisms of the play in the New Haven papers had said nothing about it being improper.

"Personally, I consider 'Bluebeard's Eighth Wife' to be a wholesome and delightful play," said Mr. Harris. "I am afraid that the New Haven Chief of Police is not much of a judge of literature."

The show will play in Hartford the first part of this week and will open at the Ritz Theatre in New York on Sept. 8.

"LOVE CHEF" BENEFIT NETS \$508

CHICAGO, Ill., Sept. 5.—The benefit performance given at the Playhouse by Leo Carrillo in "The Love Chef" for the widow and children of the late Sergt. Thomas J. Egan, who was shot to death by a bandit, netted the policeman's family \$508. Carrillo and his associates played donated their services and Lester Bryant donated the theatre. It was a professional benefit and was attended by the Howard Brothers and the entire company of "The Passing Show." Grant Mitchell and members of "The Champion," Fred Stone and his entire company and professionals who were in Chicago last week.

THE DONDEROS RETIRE

Frank Dondero, formerly of the Metropolitan Four, and Vivian Young (Mrs. Dondero), of the acrobatic act of the Sensational Youngs, have retired from show business and opened a theatrical rooming house at 150 Lawrence street, Brooklyn. Mrs. Dondero was also in burlesque, several years ago, being with the late Pete Clark's "Oh Girl" company the last season it was on the road.

CHICAGO EQUITY MEETS

CHICAGO, Sept. 5.—The Actors' Equity Association held a meeting on Saturday night at the Masonic Temple which was addressed by Paul Dulzell, assistant executive secretary of the organization, who made a special trip from New York for the meeting.

The meeting was well attended, beginning after 11:30 p. m., and lasting for several hours. Mr. Dulzell declared in his speech that the recent favorable decision of Judge Julian Mack, who was the umpire in the arbitration of the Producing Managers' Association's charges that Equity Shop was in violation of the master agreement of 1919, was the greatest thing that could have happened to Equity.

The meeting was presided over by Frank Bacon. There were at least 800 actors in the hall, and the meeting was considered highly successful.

In the course of his address Paul Dulzell said: "The American Federation of Labor has been with us all the way through, and the only reason we have not called upon them for active assistance is because we have not needed it as yet."

EVELYN NESBIT FINED

In the City Court, on Sept. 2d, Justice Hartman fined Mrs. Evelyn Nesbit, formerly the wife of Harry K. Thaw, the sum of \$250 for contempt of court, and issued an attachment on which she will be taken into the custody of Sheriff Knott. Mrs. Nesbit will go to the Ludlow street jail, unless the fine is paid. The attachment and fine grew out of a judgment obtained against the actress by Hannah E. Watt, owner of the Fell Shop, from which Mrs. Nesbit made purchases amounting to \$415, for which amount Mrs. Watt brought suit. Mrs. Nesbit did not settle the judgment, so supplementary proceedings were begun by the plaintiff. Mrs. Nesbit was served with a subpoena in the proceeding, but failed to appear.

TWO MORE "BATS" OPEN

Two more companies presenting the Wagenhal & Kemper play "The Bat" opened on Friday night last. One at Newport News, Va., and the other at Stamford, Ct. A third will open on September 12th at Asbury Park, and the fourth goes into rehearsal on September 6th.

REVUE GIRL SUES

CHICAGO, Ill., Sept. 5.—Doris E. Faulkner, a member of the Marigold Garden revue, has filed suit against her husband David C. Faulkner, whom she married in 1919. She charges cruelty and failure to provide for her properly.

MIX UP AT THEATRE

Monday morning a hot time was had by all around the stage entrance of the Alhambra Theatre, when a swatfest was indulged in by Stan Stanley, Charlie Granese, brother of the lovely Jean, and her pianist, Charles Borrelli, with the latter two and several peacemaking song pluggers on the receiving end of the swats delivered by the energetic Stan.

Both Stanley and the Granese acts are on the Alhambra bill this week, and it seems that Stanley was glad of it, as he wanted to discuss things generally and one thing in particular. That one thing was that Stanley objected to the use of certain features in the Granese act that he alleged infringed on his own material.

One word led to another, as they so often have a habit of doing, and Stanley suddenly got excited. He directed a well placed blow at Charlie Granese, and then, being in a generous mood, one at the pianist Borrelli.

Neither Granese nor Borrelli took kindly to Stanley's pugilistic mood, it seems, and in the melee that followed several peacemaking song pluggers were soon mixed up before the scrimmage was finally stopped.

A sturdy policeman was detailed to stand guard at the stage door on Monday night to prevent a resume of the morning incident, but nothing happened.

CHANGES IN PEPPELE STAFF

CHICAGO, Ill., Aug. 31.—Fred J. Ireland, the motion picture producer and writer, has joined the staff of the T. Dwight Pepple Agency, of this city and will be in general charge of the motion picture department of that circuit. Other changes in the staff of the Pepple Agency are announced. Roger Merrill has taken charge of the engagement department, succeeding W. W. Walters, deceased. Jean Mack will be in command of the orchestra department. H. E. Ross, succeeds Richard Hoffman as booking manager of the vaudeville department; Lowell Moore is in charge of the cabaret and club departments and Jerry Mills remains as stage director.

"THE SIX-FIFTY" REHEARSING

Lee Kugel's new show, "The 6.50," a railroad story, is in rehearsal. There has been no definite date set for the opening. In the cast are Lillian Abertson, Bob Elliott, John Merkle, Lolita Robertson, William Hays, Harry Knapp, Hazel Turney, Lillian Ross, C. A. Morgan, E. Maxwell Seltzer, Harold Healey and Kate MacClaren.

"EMPEROR JONES" IN CHICAGO

CHICAGO, Ill., Sept. 5.—"The Emperor Jones," the Eugene O'Neil play, will come to the Playhouse house next week for an indeterminate engagement. Charles Gilpin, the colored star, will be one of its featured members. Leo Carrillo will depart from the Playhouse in "The Love Chef," upon the arrival of "The Emperor Jones."

"SMOOTH AS SILK" MOVES

CHICAGO, Ill., Aug. 29.—Following a sixteen week engagement at the Cort Theatre in "Smooth As Silk," Taylor Holmes departed from the Dearborn Street playhouse Sunday morning for an eastern tour, which will take him to Boston and Philadelphia, where he is scheduled for indefinite runs.

THE HATTONS HAVE THREE

Frederick and Fannie Hatton have three plays which they will present next season. The first two are "Madame Milo" and "We Girls," for fall production. The third which will be presented some time in the spring will bring a new star to Broadway.

DUFFY JOINS VILLAGE SHOW

Jimmie Duffy and his four cherubs, who have been presenting "The Horrors of 1921" in vaudeville join the "Greenwich Village Follies" tonight (Wednesday).

NORMAN HELD OVER

LONDON, Sept. 3.—Karyl Norman, the "Creole Fashion Plate," starring in the "Peep Show," at the Hippodrome, has been held over until October.

BIG FILM CIRCUIT FORMED

CHICAGO, Ill., Sept. 5.—The Associated First National Exhibitors Circuit, controlling 3,500 theatres throughout the United States, and the Associated Producers, comprised of independent film makers, including Thomas Ince, Mack Sennett, Maurice Tourneur, J. Parker Reed, Jr., and Marshall Neilan, signed an agreement on Friday amalgamating their interests.

It merges the largest independent moving picture producers and distributors and provides for the placing of \$50,000,000 worth of films over a period of three years. The meeting was held in the Congress Hotel.

Norma Talmadge, Constance Talmadge, Charles Ray, Charlie Chaplin, Buster Keaton, Anita Stewart and Katherine MacDonald are stars that will appear in combination pictures.

The agreement was conceived four months ago by Samuel Katz, of Balaban & Katz, and was reached after a conference lasting ten days. Al Lichtman, general manager of the Associated Producers, announced the completion of the deal. Oscar A. Price, with Ince, Sennett, Tourneur, Read and Lichtman, comprised the directorate of the producers, while Samuel Katz, Robert Lieber, president; Harry O. Schwalbe, secretary and treasurer; Nathan H. Gordon, executive committee, and J. G. Von Hermsberg represented the distributors.

The amalgamation is a move by the "independents" to fight the so-called "movie trust."

Balaban & Katz, owners of the First National franchise for Illinois, will show the first picture issued through the new combination, "Molly O." It will be seen at the opening of the New Chicago Theatre on October 1.

"It means the elimination of the middleman," said Mr. Lichtman, to THE CLIPPER representative, and makes it possible for film men to spend more money on pictures and also to keep the cost of first class films well within the reach of every theatregoer's pocket book.

"The combination is not being organized as a trust, and we hope to get every independent film producer to join. No one is barred. This is a move to bring producers and distributors into closer touch and to co-ordinate their activities."

"PERSONALITY" CLOSES

"Personality," the Philip Bartholomae and Jasper Ewing Brady play, broke the record for the shortest run of the season when it closed its engagement at the Playhouse on Saturday night of last week. The piece opened on the Saturday previous.

"The Scarlet Man," the Charles Dillingham piece, in which John Cumberland was starred, holds second place, its New York engagement extending over a period of two weeks.

The Playhouse will re-open on Sept. 10th, when Crystal Hearne in "The Elton Case" will be seen.

HITCHY'S CAR TAKEN AWAY

John Belbar, Inc., a firm which sold Raymond Hitchcock an automobile last May for \$8,500 took back the machine last week, from Hitchcock. The car was purchased shortly before the actor went into bankruptcy, and the company claims that Hitchcock knew he was insolvent at the time. When notes due in June and July were protested, they decided to take the car back.

COMSTOCK & GEST OPENINGS

"Chu Chin Chow," the Comstock and Gest show, will open its new season on tour in Scranton on September 12th. The show will tour through the South and Texas.

"Mecca," another of the Gest shows, will open at the Boston Opera House in Boston on September 12th.

CABARET AT SHANLEY'S

Shanley's Restaurant on 43rd Street will resume the playing of cabaret attractions, September 15th with a number of feature vaudeville acts which will be booked by Adler of the Walter Windsor Attractions.

THEATRICAL INTEREST CENTERED ON FUTURE "NON-EQUITY" SHOWS

Managers Closely Watching Productions to See Effect on Unions and Labor Sympathizers—Henry Miller Show Carrying Big Insurance

One of the most important questions which is at present interesting the theatrical world is the uncertainty as to what sort of treatment will be accorded the entirely non-Equity shows on the road by the unions. While it is true that Equity announced at the time the Equity Shop program was adopted that no attempt would be made to hinder non-Equity shows, it is generally believed that such shows will be at a disadvantage and will bear the brunt of a great deal of animosity from the labor unions and labor sympathizers.

The uncertainty about this phase of the situation is emphasized by the fact that Henry Miller, who is touring with an entirely non-Equity cast in "The Famous Mrs. Fair," insured his show for \$60,000 against any possible damage or loss caused by fire, accident or the activities of any antagonistic person or persons. The Louis Mann show, "In the Mountains," also non-Equity, will be insured on the same basis as the Henry Miller show. This is the first time in the history of the show business that shows have been insured in this manner.

The Gus Hill shows, of which there are to be ten this season, are all non-Equity. Four of these are out on tour already and up to now no trouble has been experienced, according to advice from Hill's office. Equity Shop, however, did not go into effect until Sept. 1st, and it was generally conceded that if any antagonistic attitude was displayed by the labor unions it would not be before September.

If Equity officials desire to hinder and

trouble the non-Equity shows they would not have to come out openly and declare them unfair. It is a simple matter to spread the word around among union stage hands, musicians, truck drivers, railroad employees and all such trades that come in contact with the show business on the road that certain shows are not Equity—which means non-union—and if possible should not be extended any particularly good service.

If the situation does resolve itself into a silent labor war against the non-Equity shows it will be very easy for these shows to sustain large damages through sabotage of stage hands, or teamsters. It is an easy matter for a driver with a truck load of scenery or properties to fix it so that he will miss the last train out of town and in that way cause the show to miss its next engagement. This was seen in the experiences of the trucks carrying burlesque scenery and costumes in Jersey during the "open shop" fight.

Whether or not the Equity officials will go so far as to ask the labor unions to boycott the non-Equity shows is another matter which is of interest to the theatrical business.

The first non-Equity show to be placed on the unfair list is the Abe Marcus show, "Cluck-Cluck," which is playing through the middle west. This show was all Equity last year, but Marcus decided to take no Equity members this season. The unions are notified in each town that the show plays, and the word is spread around amongst the union men not to patronize the show.

ARBITRATING "GHOST" CLAIMS

An arbitration meeting was held on Saturday between the Equity officials and Philip Klein, a member of the Producing Managers' Association over the matter of the actors Klein had engaged to play in "Three Live Ghosts" and then notified that their contracts were canceled. Klein had signed six Equity members to play in the show, but had then decided not to take it out. He notified the actors of this change in his plans.

The contracts call for the show to go out on Sept. 19th, and Equity proposed that nothing be done as far as a compromise settlement is concerned until that time. In the meantime Klein has agreed to place as many of these actors as he can with other shows.

EQUITY GIRLS SUSPENDED

At the meeting last week of the Executive Committee of the Chorus Equity Association the ten Equity chorus girls who signed up with A. B. Marcus on non-Equity contracts to play in his new show, "Cluck Cluck," were indefinitely suspended from the organization.

They had decided to stick to Marcus, although the representatives of Equity told them they could not work unless Marcus signed the Equity Shop contracts.

These ten girls suspended are: Sylvia Abbatte, Cleo Lewis, Leona Thomas, Leslie Johnson, Polly Lloyd, Lillian Evans, Marie O'Brien, Alice Belaine, and Gloria and Joyce Wayne. The last named two girls were suspended temporarily.

CLIFFORD GETS CAMP PROPERTY

CHATEAUGAY, N. Y., Sept. 3.—Jack Clifford, once dancing partner of Evelyn Nesbit, and also her husband, has received from Sheriff Coffey of Clinton County the property from the Chateaugay Lake camp, which he and Evelyn occupied as Mr. and Mrs. Virgil J. Moriani, Clifford's real name in private life.

The property had been held on a writ in behalf of Evelyn and it is believed that some settlement between the couple has been reached.

WOULDN'T PLAY WITH STUDENTS

INDIANAPOLIS, Ind., Sept. 5.—Union musicians regularly employed in English's Theatre, refused to play on Saturday during the showing of the American Legion film, "The Man Without a Country," because a student band from Purdue University were programmed to give a volunteer concert before the showing of the film.

The theatre management, Legion officials and union men argued the matter out over an hour, holding up the show for forty-five minutes. The union men walked out, however, saying that they would not return until after the close of the Legion film engagement on Sunday night.

The management offered to postpone the Purdue band's concert until after the show, but the union men refused to consider this and walked out.

The union men clashed with the Purdue band on one other occasion a short time ago when it was announced by the State Board of Agriculture that the Purdue band would play at the State Fair to be held next week. The union men protested to the State Board against the employment of the unorganized band, and a protest was also lodged with the board by Adolph Fritz, secretary of the State Federation of Labor. The Board, however, declined to break its contract with the Purdue University Band.

EFFECTS FOR SALE

A concert grand piano, two silver loving cups and personal jewelry belonging to the late Oscar Hammerstein will be sold at auction on Sept. 14th at the auction rooms of Darling & Co., at No. 242 Fifth avenue by the order of Emma Swift Hammerstein, wife of the late impresario, and Lawrence Berenson, receiver for Hammerstein's estate.

The piano was used by Hammerstein and is to be sold by order of Berenson, the receiver, and the two sterling silver loving cups are to be sold by order of the will of the famous operatic and theatrical manager. The two cups, which are engraved with parts of Hammerstein's first opera, were presented by the following operatic stars, whose names are inscribed on them: Melba, Calve, Campanini, Renaud, De Cisneros, Zeppilli, Sammarco, Glibert, Giacomini, Arimondi, Daddi, Wilson, Mugnoz, Muzzio and Fossetta.

"DULCY" HAS TWO STAGE CREWS

"Dulcy," the three-act comedy at the Frazee Theatre, is forced by the stage hands' union to carry two crews—a house crew of seven men and a road crew of three men—although there is only one set in the show. This ruling was made by the union because the show was on the road for more than six weeks. A peculiar angle on this ruling is that, although the stage hands do practically nothing throughout the show, an extra man is employed at wages of \$30 a week to raise and lower the curtain.

The three "road" men are paid the road scale of \$62.50 a week, which is \$17.50 a week more than that received by the other men.

CHICAGO SHOWS CLOSING

CHICAGO, Ill., Sept. 5.—Leo Carillo, in the Selwyns' show, "The Love Chef," closes this Saturday at the Playhouse. Its place will be taken by Charles Gilpin in "Emperor Jones." The show is a sad flop in Chicago.

"Three Live Ghosts," also unsuccessful, closes on Saturday at the Central. The fault in this case is probably due more to house than to play.

"The Broadway Whirl" will close on September 17th at the Illinois. Francis Wilson and De Wolf Hopper in "Erminie" will succeed in the "Broadway Whirl."

ABBEY PLAYERS OPEN ON SEPT. 15

Lennox Robinson's comedy of Irish life, "The White-headed Boy," with the original company of the Abbey Theatre Players, who played the piece during its run at the Ambassador's Theatre, London, last year, will be presented at the Henry Miller's Theatre by Charles Dillingham, on September 15. Mr. Dillingham will present the Abbey Players as an organization, in the United States for the first time.

AGENT SAVED WARD POLICY

The relatives of the late Fred Ward, former vaudeville actor and manager, who died on July 7th, in Paris, were surprised recently by the receipt of a notification from the Travelers Insurance Co., informing them that they had inherited \$5,000 from a life insurance policy taken out by Ward.

The matter was a complete surprise, due to the fact that none of Ward's relatives had any idea that he held the policy, but an investigation cleared the matter up.

The policy was taken out a number of years ago through John J. Kemp, an insurance agent who had for years been a friend and admirer of Ward's. The premiums were paid, but about four years ago Ward, needing money, borrowed \$360 on the policy and since that time had paid no premiums. Since \$360 represented the cash value of the policy, Ward himself supposed it had no further value and in so far as he was concerned allowed it to lapse.

The insurance agent, however, knowing at the time that the loan was secured that Ward was in such poor health that he would be unable to pass another physical examination for a policy determined to keep up payments on the policy from his own funds.

He did this and as a result, the Ward relatives, instead of being involved in debt on account of his death received over \$4,000 from the policy, after the loan and Kemp's advances had been repaid.

WILLIAM LINDSAY IN HOSPITAL

William B. Lindsay, Eastern Passenger Agent of the Lehigh Valley Railroad, well known in the theatrical world, was operated on at the Norwegian Hospital in Brooklyn on Monday of last week for appendicitis. The operation was a success and he is slowly convalescing.

Lindsay was stricken while at his home in Brooklyn on Sunday and was rushed to the hospital. The appendix was in such a condition that an immediate operation was found to be necessary.



DALLAS WALKER
THE GIRL FROM TEXAS

Colonial Theatre, Erie, Pa., Sept. 12; Shea's, Buffalo, N. Y., Sept. 19; Shea's, Toronto, Can., Sept. 26; Princess, Montreal, Can., Oct. 2; Auditorium, Quebec, Can., Oct. 10; Keith's, Youngstown, O., Oct. 17; Keith's, Cleveland, O., Oct. 24; Keith's, Indianapolis, Oct. 31; Davis, Pittsburgh, Nov. 7. New York houses to follow. Direction of CHAS. BIERBAUER.

NEW MUSICAL UNION CONFERS WITH THEATRICAL ASSN. BOARD

Recently Formed Organization Now Has 4,000 Members and Theatre Troubles Are Believed to Be Practically at an End—Settlement Expected This Week

Negotiations are now under way between the newly chartered New York musicians' union, the Associated Musicians of Greater New York, and the theatrical managers. The new union, which is the official New York local of the American Federation of Musicians, conferred with the Labor Board of the International Theatrical Association last week. Only the terms for the new season in the New York legitimate theatres were taken up at the meeting, and no definite understanding was arrived at. The action of the managers in meeting the new union's representatives acts as official recognition that it supersedes the old local, the Musical Mutual Protective Union, which lost its charter in the A. M. of M. several months ago.

The union representatives proposed at the meeting with the legitimate managers that the new terms should remain the same as last year's. The managers offered a counter-proposal that the musicians should accept a small wage reduction. This reduction, according to the offer, is to be \$5.00. The musicians employed in musical productions to be reduced from \$50 to \$45, and the men in dramatic shows to be reduced from \$45 to \$40.

The union representatives took the proposal of the managers under advisement and it was referred to the national executive board of the A. F. of M.

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A meeting was held on Tuesday noon,

as the CLIPPER went to press, with the burlesque managers, at which terms were concluded for the new season.

No conferences have as yet been held with the managers of the vaudeville and picture houses which are at present playing without union men, but one will be held later in the week, according to John Canavan, head of the Associated Musicians.

The eight "radical" directors and officials of the Musical Mutual Protective Association, who were recently suspended from office by means of a petition recall, are back in their places by reason of the ruling last week of Supreme Court Justice McAvoy. The ousted men succeeded in obtaining a temporary injunction against the men who took their places, which was made permanent last week by Judge McAvoy.

The "radicals" were suspended with the aid of a by-law which they had drawn up themselves. This very same rule they declared to be unconstitutional when they brought the matter into court, although they had formulated it themselves, because it called for trial by referendum within 25 days. This contention was upheld by Judge McAvoy. The "radical" leaders, however, are enjoined from fining, suspending, expelling, excluding or threatening to do any such things to any member. An appeal has been taken against Judge McAvoy's decision by the members opposed to the "radicals."

The membership of the newly formed union has jumped from 1200 on August 27 to 4,000 on September 6.

NEAR-RIOT AT LEXINGTON

A near-riot took place on Sunday night at a concert in the Lexington Avenue Opera House on Fifty-first street when a man in the balcony hurled an insulting remark at a singer, Ernest King, formerly a member of the Austro-Hungarian nobility, and a concert singer of prominence.

The audience was largely composed of Hungarians, and King had just begun to sing when the man yelled some vulgar threat at him. There were cries of "Throw him out" from all parts of the house, and a number of people started to carry out the demand. A number of men in the balcony sided with the man who had insulted the singer, and the whole theatre was soon in an uproar. The police reserves were sent for, and when they had arrived the disturbers were ejected and the concert continued.

King was heart-broken by the trouble, and was seen to weep as he remained on the stage until the theatre was quieted.

PARK PLAYERS START

MANCHESTER, N. H., Sept. 3.—The Park Players opened their third season of stock at the New Park Theatre this week, "Adam and Eva" being the vehicle chosen.

In the company are Kernan Cripps, Walter Scott Weeks, Eugene Shakespeare, John Dugan, Edward Bailey, Willard Robertson, Claude Miller, Robert Benjamin, Bella Cairns, Vessie Farrell, Jessie Brink and Marion White. Stanley James is manager and Claude Miller is stage director of the Park Players.

MAE DESMOND CO. OPENS

PHILADELPHIA, Sept. 3.—Frank Fielder presented the Brady version of "Way Down East," played by his stock company, at the Metropolitan Opera House, here, Saturday, playing to a capacity house. Mae Desmond plays the role of Anna Moore. This is the first time that a house of this size has been used for stock. The top prices for the matinees is fifty cents, while the top for evening performances is a dollar.

DEMPSEY PICTURES BARRED

CHICAGO, Sept. 5.—Chief of Police Fitzmorris announced on Saturday that if the motion pictures of the Dempsey-Carpentier fight were shown at a labor festival as advertised by its promoters, the films would be seized.

Tex Rickard, the owner of the films, was indicted the day before the announcement of the Chief of Police by a Federal grand jury for transporting the films into Illinois. Rickard was arrested on this charge after the pictures were exhibited to wounded soldiers recently, the arrest being made on a Federal warrant.

"O'BRIEN GIRL" IN WORCESTER

WORCESTER, Mass., Sept. 5.—George M. Cohan's musical hit "The O'Brien Girl," opened here today to capacity houses. The show will play here a full week and will then go to Providence, R. I. The ticket sale opened on Tuesday of last week, and the advance sale on that one day alone was tremendous.

The large volume of publicity that the show has received in the New England newspapers has created great interest in the cities in and around Boston.

ASTOR THEATRE DARK

The Astor Theatre is dark all this week on account of the changes which have been made so that the new Shubert production of "The Blue Lagoon" can open there on Sept. 12th.

"The Detour" moved to the Bijou Theatre on Monday of this week, "March Hares" going to the Punch and Judy Theatre.

NEW THEATRE IN COLUMBIA

COLUMBIA, S. C., Sept. 5.—The new Craven Theatre will open on September 17, with Gus Hill's "Honey Roy Minstrels." The house will be operated on a two and three-night stand policy. One of the attractions will be Milton Nobles in "Lightnin'" F. L. Brown, formerly manager of the Columbia Theatre, will have charge of the Craven.

ANTI-BLUE LAW LEAGUE STARTS

A drive for a membership of 500,000 persons was started last week to fight the blue laws movement by the Anti-Blue Law League of America, Inc., which has opened offices at No. 160 West Forty-fifth street.

The new league has its headquarters in Washington, D. C., and branch offices in almost every state and important city in the Union. Grant Allen, State secretary of the organization, is in charge of the New York offices.

On the national board of the Anti-Blue Law League are: Rex Beach, Douglas Fairbanks, Minnie Maddern Fiske, Augustus Thomas, Emma Carus, James Montgomery Flagg, Howard Chandler Christie, John Drew, Booth Tarkington, James Oliver Curwood, William Eugene Lewis, John E. Heydler and Frank McKinney Hubbard.

Mr. Allen, the State superintendent, said that the league was not formed for profit, but was financed by its membership entirely, each member assessed dues of \$1.00 yearly.

"We are not affiliated with any other organization, nor are we backed by any interest such as that of liquor, tobacco or capital," said Mr. Allen. "We are not fighting on prohibition or any question. We have but one objective, the subjection of the blue law."

BLANKET CONTRACT FOR "HIP"

R. H. Burnside and the Actors' Equity Association entered into a master contract last week which obviates the necessity of individual contracts for members of the Hippodrome chorus. This blanket contract complies with all the regulations of the regular Chorus Equity contract, and is the same as the one used last year. The contract calls for a minimum salary of \$35 a week for the girls, with extra pay for those that take part in any water scene or other specialty.

Last year the Hippodrome chorus was almost 100 per cent Equity, and under the same blanket contract the chorus this year will undoubtedly be mostly all Equity also.

SHUBERT OPENS NEW HOUSE

BETHLEHEM, Pa., Sept. 3.—The new Kurtz theatre here, was formerly opened on Thursday, September 1st, playing Shubert Select Vaudeville and motion pictures. The house will continue under a split week policy of five vaudeville acts and motion pictures, booked by the Shubert Vaudeville Circuit, playing two performances a day.

The opening show consisted of Jolly Johnny Jones, Harper and Blank, the Three Chums, Francis Renault, and the Ziegler Sisters.

DIVORCED COUPLE REUNITED

SAN FRANCISCO, Sept. 3.—The differences between Roy Stephenson, resident manager of Pantages Theatre, which resulted in a decree of divorce being obtained, has been settled, the decree having been set aside. Mrs. Stephenson, known to the profession as Peggy LeHay, had gone to Chicago, received a telegram to come back, and now the couple are comfortably settled in a newly furnished flat. The original trouble was but a slight misunderstanding.

CHAPLIN SUED BY ATTORNEY

Charles Chaplin was served with papers last week in a suit for \$10,000 instituted by F. E. Goldsmith, the attorney. The summons filed in the County Court House did not state the cause of action but it is said that the amount represents legal fees Goldsmith alleges are due him for obtaining the divorce from the comedian for his former wife, Mildred Harris.

MEYER IS LOEW MANAGER

SALT LAKE CITY, Aug. 31.—Burton Meyer has been appointed manager of the Loew's Theatre on Broadway, this city. Mr. Meyer is well known in the "show" world and has been with the Pantages people at Minneapolis and San Francisco. The theatre will open on Sept. 11 and there will be no change in policy, it is said.

CABARET CIRCUIT FORMED

The various cabarets throughout the country will start booking their shows on the same basis as a vaudeville circuit this season. This plan has been put into operation by a newly formed organization, incorporated under a New York State charter, under the name of the Naco Amusement Company, Inc., with headquarters at No. 171 Madison Avenue. Leonard Bonneau is president of the company and C. P. Carroll is vice-president, while George Feinberg has been elected secretary and treasurer.

The company is producing a large number of shows, which will play the various cabarets from here to the coast, offices having thus far been established in New York, Newark, Philadelphia, Detroit and Chicago. A show will play six weeks in each town, a different grade production being booked into the different grade cabarets.

The first of these will be "Let's Go," which will open at the Strand Roof, in New York on September 5th. This show is being staged by Eddie Matthews, the music and lyrics having been written by Leonard Nelson.

Tabloids, for one, two and three night stands are also being produced by the firm, which will sell the territorial rights to each show to different firms in various parts of the country. Thus far, L. C. McHenry and Company have purchased the rights to all tabloids produced by the company for the South.

ROAD SHOWS DOING WELL

Contrary to the pessimistic outlook for road show business general in the theatrical world, the shows which have already taken to the road—especially the one-night stand companies—are doing fairly good business. In some cases the box office receipts have been especially remarkable, but the occasional spells of hot weather have brought down the average a little.

Gus Hill, who has four companies out so far, is receiving splendid reports from his shows. One of his "Bringing Up Father" shows got \$3,200 in three days beginning Aug. 25th at Paterson, N. J. Another took in \$1,650 in Harrisburg, Pa., on Aug. 30th, and on the same day one of the other "Bringing Up Father" shows got \$1,339 in Hagerstown, Md. In Reading, Pa., "Bringing Up Father" drew \$1,550 on Aug. 27th.

These figures are really remarkable so early in the season, considering the business depression all over and in view of the fact that all these shows played to a \$1 top. Last year the Gus Hill shows played at \$1.50 top practically all season, but this year \$1.00 will be the high mark in most of the towns the shows play.

NO GOOD IF IT WON'T RUN

John Golden inserted a paid advertisement in the New York newspapers this week which should make the dramatic critics tremble. "The Critics Did Not Rave," says Mr. Golden in the ad, "over 'Turn to the Right,' '3 Wise Fools,' 'Lightnin'' or 'The Wheel' now running at the Gaiety Theatre. They evidently felt that Winchell Smith, whose name is associated with these successes, would do better if he wrote sex, problem, cult or symbolical plays. But Mr. Smith and I feel pretty much about a play as we might about a motor car—no matter how pretty it looks, it's no good if it won't run."

STELLA MORRISSEY

Miss Morrissey, whose picture appears on the front cover of this week's issue is the charming prima donna of I. H. Herk's "Jingle Jingle" Co., playing the Columbia Theatre, New York, this week. This is the second season for Miss Morrissey with the "Jingle Jingle" Co. Miss Morrissey has gained a reputation the past seasons for displaying the most gorgeous and expensive gowns ever seen in burlesque.

"LINCOLN" REOPENING

The original company of "Abraham Lincoln" will reopen in Providence on September 12. Frank McGlynn will continue to be starred in the piece.

FEW TOURING SHOWS TO BE SENT OUT THIS SEASON

Less Than Twenty-five Per Cent. of the Usual Number of the Touring Managers' Association Productions Are on the Road

Labor Day, which marks the official opening of the theatrical season, this year shows less than 25 per cent of the shows owned by members of the Touring Managers' Association already on tour or preparing to open on the road. The managers belonging to the T. M. A. each year have around 250 shows out, representing about one-third of the show business. With only 25 per cent of this number ready to go out this year, it may easily be seen that the present situation is the most serious that has ever confronted the show business.

With the stage hand and musician questions practically settled last week Equity Shop remains as the only disturbing factor. Until the Equity Shop question is settled one way or another, and unless it is settled, the great majority of the touring shows will not go out.

A few of the managers in the T. M. A. have joined the Producing Managers' Association and have thus escaped the Equity Shop ruling. These managers' shows have either opened before this week or will open within the next few weeks.

A few of the managers in the T. M. A., notably Gus Hill, who will have ten shows out this season, have managed to fill their companies with non-Equity people, but their numbers are admittedly small. The vast majority of the managers in the T. M. A. are not rehearsing their shows and have not arranged for any bookings for them.

Such a situation as this, with the road theatres necessarily short of shows, can

not exist in its present indefinite state. Either these managers must in some way get their productions going within the next few weeks or they might as well not go out at all this season. The road theatres can not afford to remain dark in the hope of some settlement being made but will be forced to turn into motion picture or vaudeville houses in order to pay expenses.

As the Touring Managers have all agreed to take no individual action in the matter of settling with Equity, any such action would result in the expulsion from the T. M. A. of any manager taking this course. But it was asserted by John Emerson, president of the Actors' Equity Association, at the recent meeting of the organization in the Hotel Astor, that a large number of the T. M. A. members had made requests to Equity for the new independent form, or Equity Shop, contracts. This statement was vigorously denied by John J. Coleman, secretary of the T. M. A., who declared that Emerson's assertion was not true.

The Equity officials show no signs of abandoning the Equity Shop program. They say that they will stand pat on their platform and fight for it to the end.

Under these conditions the touring managers must either accept the Equity Shop contracts or in some manner tie up with the Producing Managers' Association. If they do not do this the 1921-1922 season will be a sorry affair for everyone concerned—managers, actors and road theatres.

ACTORS' CLAIMS DENIED

The principals in the "Greenwich Village Follies of 1921," which was supposed to open last Tuesday night, but was postponed until the following day, put in claims last week with the Actors' Equity Association for pay for Tuesday. This claim was denied by the Equity officials because the "Follies" principal had not rehearsed the full rehearsal period. The producers of the show were still entitled to one week's rehearsing, so the actors were not entitled to the pay for Tuesday. The chorus of the show had been paid for extra rehearsing.

"TRUE TO FORM" OPENING

"True to Form," a comedy by Augustin MacHugh, and first production of the Actor's Repertory Theatre, Inc., of which Barry Macollum is the head, will open at the Bramhall Playhouse on Monday, September 12. The cast will include Mr. MacHugh, Edwin Nicander, Eugenie Blair, Sue MacManamy, Dorothy Wilkins and others.

THEATRE MANAGER KILLED

JACKSONVILLE, Fla., Sept. 5.—Frank Rollins, alias Frank Rawlins, of Chicago is in jail here charged with the murder of George Hickman, manager of the Palace Theatre. Hickman was shot and killed last night by a bandit who held up the place and escaped with \$800.

Rollins was captured outside the theatre and identified as Hickman's assailant.

"TIP TOP" BREAKS RECORDS

CHICAGO, Ill., Sept. 5.—Fred Stone in "Tip Top" is reported to have played to over \$90,000 in the past three weeks, setting a new record for a loop theatre at prevailing prices. All other loop houses are reporting exceptionally good business.

KERN'S NEW PIECE OPENS OCT. 10

Charles Dillingham's production of "Good Morning, Dearie," a new musical comedy by Anne Caldwell with music by Jerome Kern, will open on October 10th at the Globe Theatre in Atlantic City.

BIG CARNIVAL OPENS

BALTIMORE, Sept. 5.—The first carnival under the auspices of the Halethorpe Protective and Improvement Association is being held at Halethorpe this week and there are numerous attractions, including a carousel and a midway, with all kinds of circus sideshows. Parking space for automobiles is furnished free.

The carnival opened yesterday with a baseball game between the Halethorpe Country Club and the Relay Athletic Club, the Relay team winning by a score of 7 to 6. R. H. Bond, vice-president of McCormick & Co., made the opening address. The carnival will continue until Saturday night.

CHURCH USES FIGHT FILMS

The Tex Rickard motion pictures of the Dempsey-Carpentier championship fight at Jersey City on July 2, were shown in the Church of the Good Shepherd (Episcopal) at Greenwood Lake, N. Y., on Saturday, September 3, as a means of raising funds to help pay off the church indebtedness.

Fred C. Quimby, who is distributing the Dempsey-Carpentier pictures, furnished the films free.

NEW DRAMATIC CLUB FORMED

WASHINGTON, Sept. 5.—A dramatic club has been organized here whose members are all local talent, to be known as the Garden City Players. The organization is under the direction of A. C. Columbus, who has directed amateur theatricals for a number of years around Washington.

SAN CARLO CO. OPENS SEPT. 26

The San Carlo Grand Opera Company at the Manhattan Opera House, beginning September 26, will present "Carmen" as the opening bill, with Gaetano Tommasini playing Don Jose.

JACK JOHNSON AT THE HOWARD

Ike Weber has booked Jack Johnson at the Howard, Boston, for next week. The "Passing Review" will be the attraction there.

"TOWN GOSSIP" STARTS

BALTIMORE, Sept. 5.—The season at Ford's, a new and very sumptuous, velvet-carpeted, redecorated Ford's, opened last evening with the new musical comedy, "Town Gossip," with which Ned Wayburn is re-entering the "grown-up" producing field.

The piece, which is a cross between burlesque, the modern revue, the conventional musical piece, with reminiscences of such productions as "School Days" and things of their ilk thrown in for good measure, is by George E. Stoddard and Mr. Wayburn himself, with some rather pretty, but not at all "catchy," music by Harold Orleb, and it serves to introduce as a star the inimitable Johnny Dooley and also Lillian Fitzgerald, an actress not unfamiliar to Baltimore theatregoers.

The piece is in two acts and seven scenes, and in its present stage is at least three quarters of an hour too long. The third and fourth scenes are pictorially rich and there are some superb and colorful costumes, but as yet the work as a whole is rather generally lacking in interest. Wayburn has tried the experiment of putting all the richness of the production in the middle, opening and closing it with more simple, "country" scenes, but as these are characterized as nothing that especially attracts the eye they fall rather flat, as the specialties in them are not of sufficient importance to hold the attention, and the dialogue is very dull.

It is only fair to say that the place offers an admirable background for the curiously winning personality of the nimble, tumbling Mr. Dooley, and that while he is on the stage the interest rarely flags. The piece also serves to introduce a very charming singer named Grace Moore, whose performance has a great deal of quiet elegance and a real distinction, and the cast is further enriched by the presence of Helen Broderick, who unfortunately has very little to do, but whose dry humor is a thing apart. Miss Fitzgerald is seen in the group of character studies, for which she is famous, and Rita Owin gives her famous eccentric dance. Edythe Baker plays the piano attractively and there is some pleasant dancing by Carlos and Inez.

The cast includes the names of nearly forty players, the entire production being an extremely expensive one that will doubtless, in the course of time, be welded into shape and find itself.

The principal players are Johnny Dooley, Lillian Fitzgerald, Helen Broderick, Vinton Freedley, Elenor Griffith, Florence Earle, Chas. P. Morrison, Grace Moore, Stanley Ord, Lester Crawford, Edythe Baker, Ritz Owin, Carlos and Inez, Lionel Pape, Horace Lee Davis and Grace Brewer.

WANTS TO EXAMINE FRAZEE

Mrs. Elizabeth Frazee, who is suing her husband, Harry H. Frazee, theatrical manager and owner of the Boston American League baseball team, for absolute divorce, obtained an order from Supreme Court Justice O'Malley last week to examine her husband before trial to ascertain his financial assets and income. The order was obtained through her attorney Louis D. Frolich of the law offices of Nathan Burkan.

Mr. Frazee obtained an order staying the examination, and also has entered a motion to vacate the order for examination before trial on the grounds that Mrs. Frazee has no legal right to examine him. The motion to vacate will come up before Justice Ford in the Supreme Court this Tuesday.

JESSIE HUSTON'S MOTHER DIES

Mrs. E. A. Huston, mother of Jessie Huston, and who became popular in the theatrical profession, through having traveled with her daughter for several years, died on August 18th, in Braidwood, Ill.

"LIGHTNIN'" FOR LONDON

"Lightnin'," the big American dramatic success, is to be seen next Spring in London. Milton and Dolly Nobles, who played in one of the American productions, are to head the production.

NEW MOROSCO PLAY SCORES

WASHINGTON, D. C., Sept. 6.—Every now and then some enterprising young author, he is usually young, puts a young idea into an old theme and makes a good play out of the combination. Hutcheson Boyd and Rudolph Bunner, both enterprising and both young where playwrighting is concerned, have done that thing and the result was presented last night by Oliver Morosco at the Shubert Garrick Theatre, under the name of "Wait Till We're Married."

Mr. Taylor, who has taken over the management of the Shubert-Garrick this year, has been promising his friends a series of attractions this year superior to any offered before on that stage, and he was congratulated last night on his choice of "Wait Till We're Married" as the season's starter. Mr. Taylor's success at the Belasco will be repeated at the Shubert-Garrick if last night's entertainment may be considered typical of what he intends for his patrons the remainder of the year.

The audience came to be "shown." They watched the curtain rise on the first act rather critically and waited for developments, which came fast enough to please any audience. Some folks take pleasure in criticizing a play from the technical standpoint and when they get through there's little to commend. But the real criticism comes from the audience. Last night's audience was pleased. It warmed up and laughed, rose laughing when the curtain lowered and walked into the street laughing and talking about the show. What more does anybody want to help him decide about a play?

"Wait Till We're Married" is a good show. It has a good cast and it is going to be a success. There are some little rough places to be smoothed out, some characters to be toned down and some tuned up, but that will come all in good time. Last night showed an evenly balanced and a well trained cast that worked together beautifully.

Henry Duffy, as William Plumb, the admirable young man who is brought up without a worldly taint by his three old maiden aunts and comes to grief and later to joy in his love for a high-flying young society leader, is admirably suited to a part that calls for two personalities. The criticism of his role lies more in the lines than the acting.

Miss Marion Coakley is delightful as Marjorie Livermore, the flighty, self-willed little girl who can't explain her fondness for William. Her convincing interpretations were one of the pleasing features of the presentation. Gerald Oliver Smith, as Marshall, the butler, and Edna May Oliver, as Aunt Maridian, are both well cast and both are charming. Katherine Kaelred, as Kate Livermore; Frank Sylvestre, as James Twells; Jean Shalby, as Connie Temple; Lucy Beaumont and Kate Jopson, as Aunt Carrie and Aunt Betsy; Arthur Albertson, as Tom Katch; Rapley Holmes, as Uncle Kester, and Robert Hawkins, as Felix, the chauffeur, compose the other members of a cast which shines more for its acting as a whole than for the individual work of its characters.

WELCOME FOR BACON

CHICAGO, Ill., Sept. 5.—An informal reception was given Frank Bacon when he reached Chicago on Wednesday of last week. Fred Stone, Leo Carillo, Richard Carle, Blanche Ring and other stars, now playing local theatres, met the Bacon Company at the Union Railroad depot. Frank Dare, representative of the Actors' Equity Association, and Grant Mitchell, star of "The Champion," were in charge of the parade, but this demonstration was abandoned at the request of Bacon. The thespians accompanied Mr. and Mrs. Bacon to their hotel where a luncheon was served.

NEW PALACE PROGRAM

The Palace Theatre program this week has improved greatly, being printed on a better grade of paper and having a new art cover designed and executed by Archie Gunn.

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NEAR-RIOT AT LEXINGTON

A near-riot took place on Sunday night at a concert in the Lexington Avenue Opera House on Fifty-first street when a man in the balcony hurled an insulting remark at a singer, Ernest King, formerly a member of the Austro-Hungarian nobility, and a concert singer of prominence.

The audience was largely composed of Hungarians, and King had just begun to sing when the man yelled some vulgar threat at him. There were cries of "Throw him out" from all parts of the house, and a number of people started to carry out the demand. A number of men in the balcony sided with the man who had insulted the singer, and the whole theatre was soon in an uproar. The police reserves were sent for, and when they had arrived the disturbers were ejected and the concert continued.

King was heart-broken by the trouble, and was seen to weep as he remained on the stage until the theatre was quieted.

PARK PLAYERS START

MANCHESTER, N. H., Sept. 3.—The Park Players opened their third season of stock at the New Park Theatre this week, "Adam and Eva" being the vehicle chosen.

In the company are Kernan Cripps, Walter Scott Weeks, Eugene Shakespeare, John Dugan, Edward Bailey, Willard Robertson, Claude Miller, Robert Benjamin, Bella Cairns, Vessie Farrell, Jessie Brink and Marion White. Stanley James is manager and Claude Miller is stage director of the Park Players.

MAE DESMOND CO. OPENS

PHILADELPHIA, Sept. 3.—Frank Fielder presented the Brady version of "Way Down East," played by his stock company, at the Metropolitan Opera House, here, Saturday, playing to a capacity house. Mae Desmond plays the role of Anna Moore. This is the first time that a house of this size has been used for stock. The top prices for the matinees is fifty cents, while the top for evening performances is a dollar.

DEMPSEY PICTURES BARRED

CHICAGO, Sept. 5.—Chief of Police Fitzmorris announced on Saturday that if the motion pictures of the Dempsey-Carpentier fight were shown at a labor festival as advertised by its promoters, the films would be seized.

Tex Rickard, the owner of the films, was indicted the day before the announcement of the Chief of Police by a Federal grand jury for transporting the films into Illinois. Rickard was arrested on this charge after the pictures were exhibited to wounded soldiers recently, the arrest being made on a Federal warrant.

"O'BRIEN GIRL" IN WORCESTER

WORCESTER, Mass., Sept. 5.—George M. Cohan's musical hit "The O'Brien Girl," opened here today to capacity houses. The show will play here a full week and will then go to Providence, R. I. The ticket sale opened on Tuesday of last week, and the advance sale on that one day alone was tremendous.

The large volume of publicity that the show has received in the New England newspapers has created great interest in the cities in and around Boston.

ASTOR THEATRE DARK

The Astor Theatre is dark all this week on account of the changes which have been made so that the new Shubert production of "The Blue Lagoon" can open there on Sept. 12th.

"The Detour" moved to the Bijou Theatre on Monday of this week, "March Hares" going to the Punch and Judy Theatre.

NEW THEATRE IN COLUMBIA

COLUMBIA, S. C., Sept. 5.—The new Craven Theatre will open on September 17, with Gus Hill's "Honey Boy Minstrels." The house will be operated on a two and three-night stand policy. One of the attractions will be Milton Nobles in "Lightnin'" F. L. Brown, formerly manager of the Columbia Theatre, will have charge of the Craven.

ANTI-BLUE LAW LEAGUE STARTS

A drive for a membership of 500,000 persons was started last week to fight the blue laws movement by the Anti-Blue Law League of America, Inc., which has opened offices at No. 160 West Forty-fifth street.

The new league has its headquarters in Washington, D. C., and branch offices in almost every state and important city in the Union. Grant Allen, State secretary of the organization, is in charge of the New York offices.

On the national board of the Anti-Blue Law League are: Rex Beach, Douglas Fairbanks, Minnie Maddern Fiske, Augustus Thomas, Emma Carus, James Montgomery Flagg, Howard Chandler Christie, John Drew, Booth Tarkington, James Oliver Curwood, William Eugene Lewis, John E. Heydler and Frank McKinney Hubbard.

Mr. Allen, the State superintendent, said that the league was not formed for profit, but was financed by its membership entirely, each member assessed dues of \$1.00 yearly.

"We are not affiliated with any other organization, nor are we backed by any interest such as that of liquor, tobacco or capital," said Mr. Allen. "We are not fighting on prohibition or any question. We have but one objective, the subjection of the blue law."

BLANKET CONTRACT FOR "HIP"

R. H. Burnside and the Actors' Equity Association entered into a master contract last week which obviates the necessity of individual contracts for members of the Hippodrome chorus. This blank contract complies with all the regulations of the regular Chorus Equity contract, and is the same as the one used last year. The contract calls for a minimum salary of \$35 a week for the girls, with extra pay for those that take part in any water scene or other specialty.

Last year the Hippodrome chorus was almost 100 per cent Equity, and under the same blank contract the chorus this year will undoubtedly be mostly all Equity also.

SHUBERT OPENS NEW HOUSE

BETHLEHEM, Pa., Sept. 3.—The new Kurtz theatre here, was formerly opened on Thursday, September 1st, playing Shubert Select Vaudeville and motion pictures. The house will continue under a split week policy of five vaudeville acts and motion pictures, booked by the Shubert Vaudeville Circuit, playing two performances a day.

The opening show consisted of Jolly Johnny Jones, Harper and Blank, the Three Chums, Francis Renault, and the Ziegler Sisters.

DIVORCED COUPLE REUNITED

SAN FRANCISCO, Sept. 3.—The differences between Roy Stephenson, resident manager of Pantages Theatre, which resulted in a decree of divorce being obtained, has been settled, the decree having been set aside. Mrs. Stephenson, known to the profession as Peggy LeHay, had gone to Chicago, received a telegram to come back, and now the couple are comfortably settled in a newly furnished flat. The original trouble was but a slight misunderstanding.

CHAPLIN SUED BY ATTORNEY

Charles Chaplin was served with papers last week in a suit for \$10,000 instituted by F. E. Goldsmith, the attorney. The summons filed in the County Court House did not state the cause of action but it is said that the amount represents legal fees Goldsmith alleges are due him for obtaining the divorce from the comedian for his former wife, Mildred Harris.

MEYER IS LOEW MANAGER

SALT LAKE CITY, Aug. 31.—Burton Meyer has been appointed manager of the Loew's Theatre on Broadway, this city. Mr. Meyer is well known in the "show" world and has been with the Pantages people at Minneapolis and San Francisco. The theatre will open on Sept. 11 and there will be no change in policy, it is said.

CABARET CIRCUIT FORMED

The various cabarets throughout the country will start booking their shows on the same basis as a vaudeville circuit this season. This plan has been put into operation by a newly formed organization, incorporated under a New York State charter, under the name of the Naco Amusement Company, Inc., with headquarters at No. 171 Madison Avenue. Leonard Bonneau is president of the company and C. P. Carroll is vice-president, while George Feinberg has been elected secretary and treasurer.

The company is producing a large number of shows, which will play the various cabarets from here to the coast, offices having thus far been established in New York, Newark, Philadelphia, Detroit and Chicago. A show will play six weeks in each town, a different grade production being booked into the different grade cabarets.

The first of these will be "Let's Go," which will open at the Strand Roof, in New York on September 5th. This show is being staged by Eddie Matthews, the music and lyrics having been written by Leonard Nelson.

Tabloids, for one, two and three night stands are also being produced by the firm, which will sell the territorial rights to each show to different firms in various parts of the country. Thus far, L. C. McHenry and Company have purchased the rights to all tabloids produced by the company for the South.

ROAD SHOWS DOING WELL

Contrary to the pessimistic outlook for road show business general in the theatrical world, the shows which have already taken to the road—especially the one-night stand companies—are doing fairly good business. In some cases the box office receipts have been especially remarkable, but the occasional spells of hot weather have brought down the average a little.

Gus Hill, who has four companies out so far, is receiving splendid reports from his shows. One of his "Bringing Up Father" shows got \$3,200 in three days beginning Aug. 25th at Paterson, N. J. Another took in \$1,650 in Harrisburg, Pa., on Aug. 30th, and on the same day one of the other "Bringing Up Father" shows got \$1,339 in Hagerstown, Md. In Reading, Pa., "Bringing Up Father" drew \$1,550 on Aug. 27th.

These figures are really remarkable so early in the season, considering the business depression all over and in view of the fact that all these shows played to a \$1 top. Last year the Gus Hill shows played at \$1.50 top practically all season, but this year \$1.00 will be the high mark in most of the towns the shows play.

NO GOOD IF IT WON'T RUN

John Golden inserted a paid advertisement in the New York newspapers this week which should make the dramatic critics tremble. "The Critics Did Not Rave," says Mr. Golden in the ad, "over 'Turn to the Right,' '3 Wise Fools,' 'Lightnin'' or 'The Wheel' now running at the Gaiety Theatre. They evidently felt that Winchell Smith, whose name is associated with these successes, would do better if he wrote sex, problem, cult or symbolical plays. But Mr. Smith and I feel pretty much about a play as we might about a motor car—no matter how pretty it looks, it's no good if it won't run."

STELLA MORRISSEY

Miss Morrissey, whose picture appears on the front cover of this week's issue is the charming prima donna of I. H. Herk's "Jingle Jingle" Co., playing the Columbia Theatre, New York, this week. This is the second season for Miss Morrissey with the "Jingle Jingle" Co. Miss Morrissey has gained a reputation the past seasons for displaying the most gorgeous and expensive gowns ever seen in burlesque.

"LINCOLN" REOPENING

The original company of "Abraham Lincoln" will reopen in Providence on September 12. Frank McGlynn will continue to be starred in the piece.

FEW TOURING SHOWS TO BE SENT OUT THIS SEASON

Less Than Twenty-five Per Cent. of the Usual Number of the Touring Managers' Association Productions Are on the Road

Labor Day, which marks the official opening of the theatrical season, this year shows less than 25 per cent of the shows owned by members of the Touring Managers' Association already on tour or preparing to open on the road. The managers belonging to the T. M. A. each year have around 250 shows out, representing about one-third of the show business. With only 25 per cent of this number ready to go out this year, it may easily be seen that the present situation is the most serious that has ever confronted the show business.

With the stage hand and musician questions practically settled last week Equity Shop remains as the only disturbing factor. Until the Equity Shop question is settled one way or another, and unless it is settled, the great majority of the touring shows will not go out.

A few of the managers in the T. M. A. have joined the Producing Managers' Association and have thus escaped the Equity Shop ruling. These managers' shows have either opened before this week or will open within the next few weeks.

A few of the managers in the T. M. A., notably Gus Hill, who will have ten shows out this season, have managed to fill their companies with non-Equity people, but their numbers are admittedly small. The vast majority of the managers in the T. M. A. are not rehearsing their shows and have not arranged for any bookings for them.

Such a situation as this, with the road theatres necessarily short of shows, can

not exist in its present indefinite state. Either these managers must in some way get their productions going within the next few weeks or they might as well not go out at all this season. The road theatres can not afford to remain dark in the hope of some settlement being made but will be forced to turn into motion picture or vaudeville houses in order to pay expenses.

As the Touring Managers have all agreed to take no individual action in the matter of settling with Equity, any such action would result in the expulsion from the T. M. A. of any manager taking this course. But it was asserted by John Emerson, president of the Actors' Equity Association, at the recent meeting of the organization in the Hotel Astor, that a large number of the T. M. A. members had made requests to Equity for the new independent form, or Equity Shop, contracts. This statement was vigorously denied by John J. Coleman, secretary of the T. M. A., who declared that Emerson's assertion was not true.

The Equity officials show no signs of abandoning the Equity Shop program. They say that they will stand pat on their platform and fight for it to the end.

Under these conditions the touring managers must either accept the Equity Shop contracts or in some manner tie up with the Producing Managers' Association. If they do not do this the 1921-1922 season will be a sorry affair for everyone concerned—managers, actors and road theatres.

ACTORS' CLAIMS DENIED

The principals in the "Greenwich Village Follies of 1921," which was supposed to open last Tuesday night, but was postponed until the following day, put in claims last week with the Actors' Equity Association for pay for Tuesday. This claim was denied by the Equity officials because the "Follies" principal had not rehearsed the full rehearsal period. The producers of the show were still entitled to one week's rehearsing, so the actors were not entitled to the pay for Tuesday. The chorus of the show had been paid for extra rehearsing.

"TRUE TO FORM" OPENING

"True to Form," a comedy by Augustin MacHugh, and first production of the Actors' Repertory Theatre, Inc., of which Barry Macollum is the head, will open at the Bramhall Playhouse on Monday, September 12. The cast will include Mr. MacHugh, Edwin Nicander, Eugenie Blair, Sue MacManamy, Dorothy Wilkins and others.

THEATRE MANAGER KILLED

JACKSONVILLE, Fla., Sept. 5.—Frank Rollins, alias Frank Rawlins, of Chicago is in jail here charged with the murder of George Hickman, manager of the Palace Theatre. Hickman was shot and killed last night by a bandit who held up the place and escaped with \$800.

Rollins was captured outside the theatre and identified as Hickman's assailant.

"TIP TOP" BREAKS RECORDS

CHICAGO, Ill., Sept. 5.—Fred Stone in "Tip Top" is reported to have played to over \$90,000 in the past three weeks, setting a new record for a loop theatre at prevailing prices. All other loop houses are reporting exceptionally good business.

KERN'S NEW PIECE OPENS OCT. 10

Charles Dillingham's production of "Good Morning, Dearie," a new musical comedy by Anne Caldwell with music by Jerome Kern, will open on October 10th at the Globe Theatre in Atlantic City.

THE NEW YORK CLIPPER

"TOWN GOSSIP" STARTS

BALTIMORE, Sept. 5.—The season at Ford's, a new and very sumptuous, velvet-carpeted, redecorated Ford's, opened last evening with the new musical comedy, "Town Gossip," with which Ned Wayburn is re-entering the "grown-up" producing field.

The piece, which is a cross between burlesque, the modern revue, the conventional musical piece, with reminiscences of such productions as "School Days" and things of their ilk thrown in for good measure, is by George E. Stoddard and Mr. Wayburn himself, with some rather pretty, but not at all "catchy," music by Harold Orleb, and it serves to introduce as a star the inimitable Johnny Dooley and also Lillian Fitzgerald, an actress not unfamiliar to Baltimore theatregoers.

The piece is in two acts and seven scenes, and in its present stage is at least three quarters of an hour too long. The third and fourth scenes are pictorially rich and there are some superb and colorful costumes, but as yet the work as a whole is rather generally lacking in interest. Wayburn has tried the experiment of putting all the richness of the production in the middle, opening and closing it with more simple, "country" scenes, but as these are characterized as nothing that especially attracts the eye they fall rather flat, as the specialties in them are not of sufficient importance to hold the attention, and the dialogue is very dull.

It is only fair to say that the place offers an admirable background for the curiously winning personality of the nimble, tumbling Mr. Dooley, and that while he is on the stage the interest rarely flags. The piece also serves to introduce a very charming singer named Grace Moore, whose performance has a great deal of quiet elegance and a real distinction, and the cast is further enriched by the presence of Helen Broderick, who unfortunately has very little to do, but whose dry humor is a thing apart. Miss Fitzgerald is seen in the group of character studies, for which she is famous, and Rita Owin gives her famous eccentric dance. Edythe Baker plays the piano attractively and there is some pleasant dancing by Carlos and Inez.

The cast includes the names of nearly forty players, the entire production being an extremely expensive one that will doubtless, in the course of time, be welded into shape and find itself.

The principal players are Johnny Dooley, Lillian Fitzgerald, Helen Broderick, Vinton Freedley, Elenor Griffith, Florence Earle, Chas. P. Morrison, Grace Moore, Stanley Lord, Lester Crawford, Edythe Baker, Ritz Owin, Carlos and Inez, Lionel Pape, Horace Lee Davis and Grace Brewer.

WANTS TO EXAMINE FRAZEE

Mrs. Elizabeth Frazee, who is suing her husband, Harry H. Frazee, theatrical manager and owner of the Boston American League baseball team, for absolute divorce, obtained an order from Supreme Court Justice O'Malley last week to examine her husband before trial to ascertain his financial assets and income. The order was obtained through her attorney Louis D. Frolich of the law offices of Nathan Burkan.

Mr. Frazee obtained an order staying the examination, and also has entered a motion to vacate the order for examination before trial on the grounds that Mrs. Frazee has no legal right to examine him. The motion to vacate will come up before Justice Ford in the Supreme Court this Tuesday.

JESSIE HUSTON'S MOTHER DIES

Mrs. E. A. Huston, mother of Jessie Huston, and who became popular in the theatrical profession, through having traveled with her daughter for several years, died on August 18th, in Braidwood, Ill.

"LIGHTNIN'" FOR LONDON

"Lightnin'," the big American dramatic success, is to be seen next Spring in London. Milton and Dolly Nobles, who played in one of the American productions, are to head the production.

NEW MOROSCO PLAY SCORES

WASHINGTON, D. C., Sept. 6.—Every now and then some enterprising young author, he is usually young, puts a young idea into an old theme and makes a good play out of the combination. Hutcheson Boyd and Rudolph Bunner, both enterprising and both young where playwrighting is concerned, have done that thing and the result was presented last night by Oliver Morosco at the Shubert Garrick Theatre, under the name of "Wait Till We're Married."

Mr. Taylor, who has taken over the management of the Shubert-Garrick this year, has been promising his friends a series of attractions this year superior to any offered before on that stage, and he was congratulated last night on his choice of "Wait Till We're Married" as the season's starter. Mr. Taylor's success at the Belasco will be repeated at the Shubert-Garrick if last night's entertainment may be considered typical of what he intends for his patrons the remainder of the year.

The audience came to be "shown." They watched the curtain rise on the first act rather critically and waited for developments, which came fast enough to please any audience. Some folks take pleasure in criticizing a play from the technical standpoint and when they get through there's little to commend. But the real criticism comes from the audience. Last night's audience was pleased. It warmed up and laughed, rose laughing when the curtain lowered and walked into the street laughing and talking about the show. What more does anybody want to help him decide about a play?

"Wait Till We're Married" is a good show. It has a good cast and it is going to be a success. There are some little rough places to be smoothed out, some characters to be toned down and some tuned up, but that will come all in good time. Last night showed an evenly balanced and a well trained cast that worked together beautifully.

Henry Duffy, as William Plumb, the admirable young man who is brought up without a worldly taint by his three old maiden aunts and comes to grief and later to joy in his love for a high-flying young society leader, is admirably suited to a part that calls for two personalities. The criticism of his role lies more in the lines than the acting.

Miss Marion Conkley is delightful as Marion Livermore, the flighty, self-willed little girl who can't explain her fondness for William. Her convincing interpretations were one of the pleasing features of the presentation. Gerald Oliver Smith, as Marshall, the butler, and Edna May Oliver, as Aunt Maridian, are both well cast and both are charming. Katherine Kaelred, as Kate Livermore; Frank Sylvestor, as James Twells; Jean Shalby, as Connie Temple, Lucy Beaumont and Kate Jopson, as Aunt Carrie and Aunt Betsy; Arthur Albertson, as Tom Katch; Rapley Holmes, as Uncle Kester, and Robert Hawkins, as Felix, the chauffeur, compose the other members of a cast which shines more for its acting as a whole than for the individual work of its characters.

WELCOME FOR BACON

CHICAGO, Ill., Sept. 5.—An informal reception was given Frank Bacon when he reached Chicago on Wednesday of last week. Fred Stone, Leo Carillo, Richard Carle, Blanche Ring and other stars, now playing local theatres, met the Bacon Company at the Union Railroad depot. Frank Dare, representative of the Actors' Equity Association, and Grant Mitchell, star of "The Champion," were in charge of the parade, but this demonstration was abandoned at the request of Bacon. The thespians accompanied Mr. and Mrs. Bacon to their hotel where a luncheon was served.

NEW PALACE PROGRAM

The Palace Theatre program this week has improved greatly, being printed on a better grade of paper and having a new art cover designed and executed by Archie Gunn.

VAUDEVILLE

FEATURE FILMS IN THE FOX HOUSES

"OVER THE HILL" THE FIRST

For the coming season, the Fox organization has decided to play up the motion picture end of their houses, rather than the vaudeville, in order to compete with the other houses in the neighborhood of the various Fox theatres. Last year the circuit featured a number of Shubert headliners, who played repeat engagements, but this year, probably due to the fact that it is said that policy was not successful last season, or to the fact that the Shuberts have their own vaudeville circuit and the acts cannot be secured, super-attractions of the motion picture variety will be used.

Thus, "Over the Hill" has been booked for a week's engagement at each Fox theatre, opening at the Audubon and Crotona theatres this week. In these sections, the Fox houses have for competition, the Coliseum and Hamilton, in the Audubon district, and Keith's Fordham and the new Franklin in the Bronx, within a two mile radius of the Crotona. The other Fox houses will also play the film, getting it next week and after, according to territory. The vaudeville will be cut down in each of these houses to about four acts. Other films which have been booked for the Fox circuit, and which are, or will be shown, are "The Sign on the Door," "The Affairs of Anatole," "Dream Street," "Thunderclap," "A Connecticut Yankee in the Court of King Arthur," "The Queen of Sheba," William Farnum in "Perjury" and other super-features which are to follow.

Except in the case of "Over the Hill," the films will be booked into the houses for split weeks. The vaudeville bills, which generally consist of six acts, and in the City and Crotona theatres, eight acts, will be cut down to five acts.

GREEN GETS TWENTY-EIGHT WEEKS

Bert Green, cartoonist for Pathe's Weekly, and formerly with the *Evening World*, has been routed over the United time for a run of 28 weeks in and around New York, opening in Asbury Park this week. Mr. Green has the privilege of continuing his work for the News Weekly in his spare time.

The piece is a novelty educational act showing the making of animated cartoons for the films, and is booked for the Palace Theatre next week.

GOODWIN AND MARTIN SPLIT

Tony Martin and Harry Goodwin dissolved their partnership on Monday, Labor Day, with the close of the revue at the Shelburne Hotel, Brighton Beach, in which they have been appearing. Goodwin has not decided his future plans. Martin, who has been doing "wop" comedy, working in the audience, for over seven years, has a new act written by Antonio D'Amato, in which he will start a new style of work, not appearing in the audience at all.

BAY RIDGE REOPENING

Fox's Bay Ridge Theatre, in Brooklyn will reopen on Labor Day, September 5th. It will continue to play its former policy of six vaudeville acts and motion pictures, on a split week basis.

BEE PALMER OPENS SEPT. 15

Bee Palmer, who has been vacationing in the mountains during the summer, will open at the Follies Bergere on Sept. 15. She will remain there for the winter season.

NEW ACTS

Virginia Millnin is rehearsing a new novelty act to be called "The Human Portrait," written by Lee Walker and Russell Tarbox. She expects to open shortly under the management of Tulsa Lee.

Mallette and DeValery are rehearsing a new comedy and singing act, in which they will open October 1, under the direction of Tulsa Lee.

Cy Seymour and Roy Mack are rehearsing a new comedy, dialogue and singing act, specializing on singing and harmony part of the skit. They expect to open next week on the Loew circuit.

The Crisp Sisters, Winnie and Dora, are rehearsing a new singing and dancing act, specializing on the latter in which they expect to open on the Keith circuit next Monday. They will also have a pianist in the act.

Jack Hayes and sister are rehearsing a new singing and dancing act in which they expect to open on the Keith circuit next week.

"Duke" Darling and Stanley Mack have doubled up, and will be seen shortly in an act entitled, "Back from Cuba," written by Mrs. Jimmie Barry.

Amary and Leroy will be seen, shortly, in a new vehicle, called "Twelve O'clock" by Charles Francis Parks.

Frank Peck, formerly of Mack and Peck, is putting out a new blackface act, the cast of which will include Lillian Mills and Company, Sam Lewis and Amy Leahy. The act expects to open shortly on the Keith time at a local house.

Zaza Ehrick and Adele Yost, who were last seen with Joe Howard's "Chin Toy," will open in their own dance offering next Monday.

Juanita Mitchell and Doris Stone are rehearsing a new double which they will do in two scenes as a miniature revue, called "Two Home Town Girls." The act was written by Ted Burns and Percy Wenrich, and will open September 5th, at a local Keith house under the direction of Sam Shannan.

Madame Doree is rehearsing a new light opera, singing and dancing act to be called "Sweet Girl Graduates." Included in the cast are Miami Campbell, Marion Stanford, Hallie Bidwell, Mae Henri and Alma Donald. The act expects to open shortly at a local Keith house.

FLANNAGAN IS GOLF LEADER

SAN FRANCISCO, Sept. 6.—A score of 88 points made in the Spaulding-Orpheum tournament by Ed. Flannagan, of Flannagan and Morrison, cut one under the 89 made by Lynn Cowan several weeks ago and leaves Flannagan triumphant holder of the honor. More than twenty other Orpheum actors and local golf enthusiasts made up a gallery which accompanied Flannagan over the course.

MARX BROS. CANCEL ORPHEUM

The Four Marx Brothers have canceled their tour of the Orpheum time and are appearing at the Palace in New York this week. They were supposed to open in San Francisco on Sunday, Sept. 4th. They will probably take a tour of the Orpheum circuit later in the season.

HEADS BROOKS DEPT.

Bertha K. Heller, known professionally as Miss Bertha, has been put in charge of the women's department of the Brooks Theatrical Costumers. Miss Bertha has been in charge of the workrooms of the Schneider-Anderson Company for the past six years.

HUMPHREY ON TRIP

CHICAGO, Ill., Sept. 5.—Claude Humphrey, western manager of the B. F. Keith interests, departed last week for a trip which will take him to New England and Canadian points. He will be gone two weeks.

PANTAGES PLANS TO OPEN IN NEW YORK

NEGOTIATING FOR TWO HOUSES

Alexander Pantages, the western vaudeville manager, who for several years has been extending his circuit eastward plans to open in New York late this season.

He is now negotiating for two houses, one in Brooklyn and the other in New York City.

A new theatre now under construction on Fulton Street, Brooklyn, is said to have been leased by Pantages and will be opened with a programme of vaudeville and pictures as soon as completed.

This could not be verified at the Pantages office in New York although it was admitted that Pantages was negotiating for theatres in this city.

NEW JEFFERSON POLICY POSTPONED

Keith's Jefferson Theatre, which was supposed to assume a State-Lake policy last week, continued playing the regular three shows a day routine, and will not take the new policy, as originally announced, until next Monday, September 12th. The house will then open at noon, playing four shows a day continuously, closing at midnight.

The same arrangement which is working at the Broadway at present, and which enables the acts to do only three shows a day, instead of appearing in each of the four shows, will be maintained at the Jefferson. Eight acts and motion pictures will continue to be booked into the house.

"CLOWN NIGHTS" ON ROAD

Tommy Gordon, who became famous through his "clown nights" at the N. V. A. club last week, and who is appearing with Harry Carroll's act, "The Love Race," will inaugurate his "clown nights" this week in Syracuse, as the first of a series which he will play in all the houses on the road in which the act is booked.

The "clown night" will be arranged by Gordon with the other acts on the same bill, and in Syracuse this week, will be held on Friday night. It will be of the "afterpiece" variety, with all the performers on the bill participating.

BUZZELL HAS NEW REVUE

Eddie Buzzell, formerly of Buzzell and Parker, is breaking in a new act in Rockaway this half of the week, written by Dan Russell. It is a musical sketch with six people. Ethel Russell is one of the features of the act.

The act will play Mount Vernon the last half of the week, and come into the Riverside theatre for the week of Sept. 12th.

FIELD AND FINK IN VAUDEVILLE

Max Field and Anna Fink are playing the Cosmos, Washington, this week. They will play out of town for two weeks more and then come into New York and play the Keith time. Pat Casey is handling the act.

JOE ROSS MARRIED

Joe Ross, the vaudeville actor, was married on August 25, in New York City, to Jean Bloom, a non-professional. The two are going to South America on their honeymoon.

WHITE TAKING SEABURY'S ACT

William Seabury's "Frivolics" is now in rehearsal with a new cast. Dave White will be seen in the lead, in place of Seabury.

FAY'S MCKINLEY SQUARE OPENS

Fay's McKinley Square Theatre, at Boston Road and 169th street, opened on Thursday afternoon, Sept. 1st, with a new policy of continuous vaudeville, playing six acts and pictures. The seating capacity of the house is 1,550, the seats selling at a price scale ranging from 11 cents to 55 cents. This is probably the lowest price of admission to a vaudeville house in New York.

The opening bill consisted of Bolinger and Reynolds, Manniken and Haney, Frank Gardner and Company, Creole Cocktail, Fred and Tommy Hadyn and the Lunette Sisters. The feature picture was Anita Stewart in "Sowing the Wind."

"AUTUMN LEAVES" OPENS

CHICAGO, Ill., Sept. 5.—"Autumn Leaves," which opened today at the Mari-gold Gardens, is believed by Ernie Young, to be his masterpiece. It is the work of Ted Koehler, Milton Schwartzwald and Irving Berlin. It was staged by Billy Rankin and cost nearly \$20,000. Among the members of the cast are Othello Corday, Warren Galt, Martine Sisters, Dorothy Blake and Billy and Billie Taylor. It will be the final revue to be staged there by Ernie Young as the Gardens will have the Benson Agency as its producer in the future.

MOTOR TO FILL DATE

CHICAGO, Ill., Sept. 5.—Vine & Temple, who headlined the Rialto and McVicker's bills the past two weeks, made a special trip to Chicago by automobile to play the three weeks for Jones, Linick and Schaefer. The couple were accompanied by their two babies. Following their engagement at the Logan Square Theatre this week, the team will motor back to New York.

HEDBURG ON WESTERN TRIP

CHICAGO, Ill., Sept. 5.—Charles Hedburg, of the National Vaudeville Exchange, accompanied by Mrs. Hedburg, is making a four-week motor trip throughout the west. He plans to return to Chicago about Sept. 15. John J. Harris, booking manager, is looking after the Hedburg interests.

THE ROYAL REOPENS

The Royal Theatre opened Monday matinee, having been "dark" all summer, due to extensive alterations. The stage has been fixed, the asbestos sheet painted, and a new set of scenery put in. The smoking and retiring rooms have been completely remodeled.

BILLIE SHAW HAS NEW ACT

Billie Shaw, formerly of Seabury and Shaw, is returning to vaudeville in a new revue, which goes into rehearsal shortly. Hal Hixon, formerly of "Honeydew," and Herbert Hoey, formerly of the Ziegfeld Frolic, will be seen with her.

LOEW'S STATE TO OPEN IN NOV.

BOSTON, Sept. 5.—Loew's new State Theatre is now nearing completion and is expected to open in the early part of November. The building stands on the entire block between Astor and Norway streets on Massachusetts avenue.

RAY AT PALACE SEPT. 12

Houston Ray, the concert pianist, after playing two weeks at the Strand theatre, has been booked to appear at the Palace during the week of Sept. 12th. He is appearing at the Brooklyn Strand this week.

COLONIAL RE-OPENS ON SEPT. 19

B. F. Keith's Colonial, the only big time house which did not reopen on Monday, September 5, will reopen on September 19. A number of alterations have been made in the house.

VAUDEVILLE

PALACE

Igor's Ballet Russe opened with fair returns, although the house was not full when they appeared. Some good Russian steps were done and one of the girls in a solo dance displayed some good back kicks.

Dave Roth in the number two spot with his piano playing and mimetic bits, scored. The pianist at the motion picture show has been seen before but Roth did well with it.

The Harry Carroll Revue seemed much more smooth this week, several of the original numbers replacing those tried out last week, with very good results. One of the girls was so anxious to talk that she started to "patter" on the first chorus of "How I Love to be Loved by the Girls," which caused a laugh. Carroll works very hard and puts snap and life into the offering, keeping the orchestra and the chorus constantly up to tempo. The Bennet Sisters registered strongly, the Carroll revue stopping the show and the Bennet Sisters stopping the revue. Very strong, positive personality, charm of manner and ability marked their appearance which was commensurately rewarded by the auditors.

Ben Welch received a reception that must have warmed the cockles of his heart. It has been a number of years since the writer has seen Welch in vaudeville, and he is just as emphatic a hit today as he was a score of years ago, and just as funny. Welch understands above everything else the timing of a laugh and has it down to a nicety. At the finish of the act he received enough applause to have satisfied anyone and could easily have taken an encore had he cared to do so. Vaudeville could stand a few more such.

The show which had been lively up to this point was dragged unmercifully by Harriet Remple in "The Story of a Picture," by Tom Barry. Barry had the germ of an idea but did not know how to handle it to the best advantage—not for vaudeville. The turn lacks the light and shade demanded, has no punch and in consequence thereof closed to little applause.

As a basis for a plot the idea is used that the thought behind the picture has been inspired by incidents in actual life, so ably expressed by James McNeill Whistler as "Just Beyond the Vision." Characters are used to illustrate the series of events supposed to have taken place. The acting of the characters was unconvincing and Miss Remple, forgetting the fact that she was playing an old woman, in the latter part, spoke in her natural voice, regaining her youthful voice with a suddenness that was quite noticeable.

The Four Marx Brothers in "On the Balcony" which is billed as a one act "Something"—surely is something, but could be something else if the suggestive material which they have introduced since its inception were eliminated. The act has played the house rather frequently of late and has lost its punch value.

Joe Cook has also played the house pretty frequently, although Cook is generally sure fire on getting laughs; so little has been changed in the act, however, that it is not the solid hit of former times.

Alexander Brothers and Evelyn with their ball bouncing act, assisted by Joe Cook, who clowns all through, closed the show at a late hour; we have reviewed the act in detail several times. It is billed as "All Balled Up" but that's just what it is not, the various manipulations being accomplished with an ease and technic born of assiduous practice.

The bill as a whole, especially for the opening of the season was tiresome by reason of the number of repeats with practically the same material, Harry Carroll in his second week, the Four Marx Brothers and Evelyn.

H. W. M.

VAUDEVILLE REVIEWS

RIVERSIDE

Sylvia Loyal and Company in "La Charmeuse de Pigeons," and the intelligent French poodle "Marquis," is an opening act that is one of the most beautiful and charming on the circuit. Miss Loyal and the man who assisted her were clad in oriental dress, that of Miss Loyal being trimmed with many colored jewels. Marquis caught several straw hats in his mouth one at a time, holding them there as he caught them. A turn on the wire, balancing herself on one foot while she juggled a few rubber balls, later some pigeons who were released alighted on a little platform set on her shoulders, Miss Loyal maintaining her balance easily, was the piece de resistance of the act.

Chester Spencer and Lola Williams in the second spot in "Putting It Over," did not have material that could be classed as new or clever, but knew how to put it over and got away with it. The girl has a pleasing personality, a good voice and managed to sell her lines nicely. The man kept up a running fire of talk, whether the act was single or double, the songs went over good, and they have a good entrance, Spencer following Miss Williams in, rolling a barrel along, as though it contained moonshine.

In "The Dance Duel," Frances Prichard and Edward Tierney and James Donnelly have a good routine of dances, a series of doubles and singles, etc., the boys dancing for the hand of the lady. They have a fair sort of theme to follow out which gives the act a different tang, the arrangement of the dances and their method of presentation helping to put the act over. The efforts of the trio were sincere, and they received a good hand at the finish.

Fenton and Fields in blackface scored with their song, dance and dialogue offering, which is somewhat different than most blackface doubles. The impersonations of Al. Jolson and Eddie Leonard went over unusually well and for a few moments it looked as though they had stopped the show.

Bert Errol, female impersonator, in "Modes and Melodies," was assisted at the piano by Gordon Stewart, and by Ray Hartley, dancer. Mr. Errol gave a peculiar performance at first, taking care to give as many feminine touches as possible to his act and at the same time making deliberate breaks to show that he was masculine. His falsetto when in female attire is not a pleasing voice and the sheer fact that he can wear women's clothes doesn't mean much. Miss Hartley, whom he later announced as his wife, to whom he gave credit for his changes and designing of his gowns, filled in two intervals with some graceful dancing.

After intermission came Patricola, who performs with no apparent effort, whether she is singing, or playing the violin, or dancing a few steps. She sang several songs and played the violin, registering strongly as usual, closing to tremendous after the encore.

Talent abounding in an act of refinement is Rolfe's Revue. In a pretty set, some brass music was played, a good tenor heard as was a splendid, appealing soprano, a solo dancer of sweet personality, who bent the crab and rested the sole of her shoe on the crown of her head, on the heel on her forehead, all graceful, despite the handicap of the music. The finale sent the act over with a bang.

Jack Donahue, dancer, closed the show.

M. H. S.

NEW BRIGHTON CLOSING SUNDAY

The New Brighton Theatre, which is owned and managed by George Robinson, will close its thirteenth season on Sunday, Sept. 11th. The house has been open since May 16th, making a season of several weeks longer than usual. It has been booked by the Keith office.

HAMILTON

The house resumed a big time policy on Monday afternoon, and while the house wasn't sold out for the first matinee, the attendance was good considering that it was, first of all, a week-end holiday, and second, a hot day. For the big time policy, William McElwain's orchestra has been increased to ten pieces.

The opening show is exceptionally good, and if it sets a standard for the rest of the season, this neighborhood is going to get some great entertainment. It was especially strong on the comedy end.

Chief Blue Cloud and Winona was one of the two or three acts on the entire bill that didn't do comedy. The Chief and the girl do an offering of rope-spinning, singing and some trombone work by the Chief. The vocal bits are done by Winona who sings in pleasing voice. The Chief slipped up on a stunt a few times, but after he got going did well with the rope.

Dotson received a bit of a reception on his entrance and left them by almost stopping the show with his dancing. Lotson has also added a few good laugh lines during his breathing space which were effective. One line, while the perspiration was streaming from him was the request for "a fountain pen," which brought a howl, and applause, Dotson being a colored performer.

Ruth Budd, with Rube Beekwith at the piano, opened with the song, following her appearance from the top of the piano lamp, a novel arrangement. Beekwith did well with a solo, and Miss Budd did a "Gypsy" number after that playing the guitar. Her work on the trapeze and rope, were, as always, and as intended to be, the sensation of the act.

It is to the credit of Val and Ernie Stanton that they were the only act on the bill which legitimately stopped the show cold, and had to come back for a comedy speech, in which Val told how New York happened to get its name. The story, as in Joe Cook's "four Hawaiians," had nothing to do with New York, but was a scream for a laugh. We have often reviewed these two boys, who do "English as she is not spoken," and have always commented on the fact that here is one offering which contains nothing smutty, or blue, and yet is always a show-stopping act. And they always will be, for they have personality, showmanship, ability and material.

Victor Moore and Emma Littlefield and Company, left the audience too weak to give them applause the act deserves. Weak from laughter, for every bit done in this offering is the kind that brings a spontaneous howl. Val Stanton assisted in one bit effectively.

Either the Topics of the Day, or Aesop's Fables could be dispensed with here this week, for it is a long show. And to make it longer, George MacFarlane took entirely too many encores. Not that MacFarlane is a poor act, for his singing is pleasing, and his numbers are delivered well, but he doesn't leave the audience "wanting."

Hackett and Delmar presented "The Dance Shop," with themselves, Weeks and Walker, a sister act, and four very pretty and talented girls, in addition to Andy Burns, who directs the orchestra for them. The offering is beautifully staged and costumed, the Oriental scene, with Miss Hackett's dance being a big feature in the act.

Gallagher and Shean were also a laugh from start to finish, and also came back for a speech. The opening song bits would be better placed at the finish of the act, being the strongest part of the act.

The Franklin Brothers closed the show with a dandy hand to hand offering.

G. J. H.

LOEW'S STATE

Atmosphere, and a good well balanced show that moves with speed are in evidence at this theatre this week. Joe Vogel, the manager, with radiance and extreme, well balanced, courtesy has things running in fine shape for the first week and is to be congratulated.

Opening the bill were Paul and Walter La Var, a two man hand-to-hand gymnastic act, proved a good neat opening turn, concluding their offering with the lift from a back-bend over a chair, à la Charles Franklyn Co. The exit made at the finish of the act is graceful and neat.

Curtis and Fitzgerald with whistling and imitations were a hit; we have reviewed the act in detail several times, a couple of minutes could be cut to advantage.

Babe La Tour with Jerry Moore at the piano, and an exceptionally effective drop of purple satin upon which were large variegated butterflies opened with a published number. Several other songs were sung with good diction and enunciation, Miss La Tour not rushing them through and giving adequate attention to details.

That "Santa Klaus—then went to bed with mamma" gag should be eliminated as it is not in good taste. Miss La Tour's best number was her finish, "I Was a Floradora Baby," being put over in costume, exceptionally well and a dance introduced of the awkward type strongly reminiscent of Josephine Hall in "Mam-selle Awkins." Received considerable applause and took a number of bows.

The only thing the matter with the "Futuristic Revue" is the name—someone evidently thinking it good because of the opening costumes worn. Almost any other name would be more apropos, as all the older operas were sung. "Carmen" was used for the opening, following which Countess Modena delighted her hearers with some exceptionally good violin playing. She has tone, technic, expression, good bowing, interpretation and plays with sympathetic understanding.

A slight suggestion would be the substitution of something other than Drdla's "Souvenir" for her second number as it has been played so much—it was rendered, however, in a very highly artistic manner and drew a good hand. The prison scene from "Il Trovatore" was well sung; a solo following sounded flat and more care should be exercised to prevent this faux pas, although a good high clear note was taken for the finish, and the effort was rewarded with applause.

Callahan and Bliss started off very well as "Two Sports from Michigan," also the title of a song which was funny, with gestures and everything. Some neat stepping received hands as did the rendition of several old songs, including "Frisolous Sal," "Only a Bird in a Gilded Cage" and "Blue Bell." The horse hanging its head—because its neck's weak (next week) is a pretty old one, having been used at Carneross and Dixey's minstrel-show theatre, many moons ago, but the worst feature about the act is the abnormally long stalling with a couple of silly riddles. Eliminating these would speed up the act considerably.

The boys had built up a fine tempo and then lost it, concluding by hitting on but one cylinder, instead of banging on all six.

The Feifer Trio, two men and a girl, offered some good dances, including Russian and some very good toe work by the girl who tripped gaily in and gracefully. The "Drunk" dance was good and the snappy finish brought a hand. The costuming and the drops of canary yellow satin with black velvet borders, proving a good flash and suitable setting for the terpsichorean efforts.

A slight suggestion to Marcus Loew would be to have lights affixed above the sign racks making it possible to read the names of the acts, this being difficult in the rear of the house, especially so as many acts use a darkened auditorium.

H. W. M.

VAUDEVILLE

FRANKLYN

The Borough of the Bronx was formally presented with its most beautiful theatre on Monday night of this week, when B. S. Moss' Franklyn Theatre, at 161st street and Prospect avenue was opened. It can be safely said without exaggeration, that it is not only the most beautiful house in the Bronx, but one of the most resplendent theatres in the entire country. The house is almost exactly like B. S. Moss' Coliseum Theatre in Washington Heights, except for a few details, such as the side boxes being built differently, and the mezzanine in the rear being smaller than that of the Washington Heights house. But the seating capacity is the same, being 3,500, and the decorations are very much on the same style.

Unusual attention has been given to the scientific end of building the house. The sight lines are excellent, and the acoustics, for a house of such size, are remarkable. It is only necessary for a performer on stage to speak in an ordinary conversational voice to be heard in the last row of the theatre. This house, for performers, also has one advantage on the Coliseum, that being the equipment of a private bath and lavatory with each dressing room. An elevator runs from the stage to each dressing room floor, and another blessing which performers will find is the installation of a laundry and pressing plant in the basement of the stage. Electric appliances for aid in make-up and dressing the hair will also be found in each dressing room.

J. Fotheringham, who formerly managed the Regent for B. S. Moss, is now manager of this house, and is assisted by S. Steinberg. Others of the house staff include T. Marks, treasurer; E. Coffey, assistant treasurer, and J. Rigler, who is also assistant treasurer. William Gunn is superintendent of the house; J. Lindsay, the engineer; Mrs. B. Rich, chief usher. Back-stage are M. Lewis as stage-manager; R. King as property master; W. Daly as assistant "props;" H. Harris as electrician; I. Saltzman as assistant electrician, and M. Levy, as flyman.

On Monday night it was practically impossible to pass through the street in front of the theatre, owing to the thousands which collected to watch from the outside, the opening of the theatre. B. F. Keith's Boys Band kept playing on the outside, while a number of motion picture cameras kept filming the people on their entrance.

Inside the theatre, a wonderful thirty-five piece orchestra had been placed to furnish music for the performance, by Stanley W. Lawton, general musical director of the circuit. They started the evening with the "Star Spangled Banner," and then rendered "Tannhauser" as the opening overture. A trailer bid the patrons and residents of the Bronx welcome to the theatre, before the news reel was flashed, and the show started.

Speaking of the trailer, and also welcomes, it might not be amiss to congratulate Harry Mandel, efficient publicity director for the Moss circuit, on the beautiful souvenir program which he turned out, which also contained a welcome that was excellently written.

Bob Hall, after the news reel had been flashed, dashed up to the stage and said that he was not there to do an act, but to announce those who would.

The first to be announced was Patricola, who came up from the Royal Theatre for the opening night, with her violin and jazz-singing. Not only jazz singing, for Patricola also did a ballad, playing the obligato on the violin to the number, while she sang it. She was "just an opening act" for this night, but stopped the show nevertheless.

The Royal Gascoynes were the next act, being part of the regular show for the first half of the week here. Which reminds us to state that the policy of the house will be six acts of vaudeville and motion pictures, playing two shows a day

from Monday to Friday. On Saturday, Sunday and holidays, the shows will be continuous, or in other words, "three a day," for the performers.

The Gascoynes, for the woman is back again with the act, were a laugh hit in addition to the stunts performed by Gascoyne being a riot.

Sam Ash was announced to appear after the Gascoynes, also being present for the opening performance only. Ash had a pianist with him and sang several numbers and, as Hall said in his announcement, the audience could have listened to him all evening.

Wells, Virginia and West took encore after encore, before they were permitted to leave. Virginia's dancing is remarkable for a little woman of her size, and Buster West begins where others leave off.

The DeWolf Girls also danced and sang. These two girls have a wardrobe that can let their act easily compete with the costume parades of any of our best girl acts in vaudeville.

The show stopped temporarily here, not for the purpose of an intermission, but for the filming, by different news reel cameramen, of the audience, and also several people who were introduced to the audience. The first to be introduced by Hall was B. S. Moss himself, who proved to be most unusual and original after his introduction, by not making a speech. The Ford Sisters were also introduced, having come up from the Royal Theatre. Charles Hutcheson, the Pathe serial star, and a Miss Fox were also introduced, and from the audience Hall pointed out Marcus Loew, Mabel Balland and husband, J. J. Murdock, Ted Lauder, and others of the Keith office. Harry Carroll, Grace Fisher and a young lady whose name we didn't hear in the first row, and neither did others near us, were also introduced. Eugene O'Brien's appearance brought the house down with a crash, and a short speech from the "matinee idol."

But the sensation of the evening, as far as applause and noise from the audience was concerned, came with the introduction of Belle Baker. As soon as the audience spied her, they started to yell names of different songs which they wanted her to sing, and refused to allow anything to go further until they had heard from her. Finally Hall announced that Miss Baker thanked them, would love to sing, but had just come out of the hospital, and was too weak. They were disappointed, but a bow and a thrown kiss from the adorable Belle, alleviated some of the disappointment. The show went on, after those on stage had posed for the camera.

Handis and Millis, a couple of male "nuts," were a laugh from start to finish. The Ford Sisters and their orchestra went through the major portion of their entire vaudeville act.

Jimmy Lucas and Francene were another team who were a laugh all the way through. Lucas pulled a gag at Hall's expense, and Hall showed poor diplomacy as "master of ceremonies," later in the evening, by trying to "get back" at Lucas, even though it was done apparently in jest. For Lucas' gag is part of the act, and he always uses it in a performance and Hall's manner of getting a laugh in return did not fit in with the spirit of the evening.

Dave Harris was very much handicapped by following all the preceding acts and going on at about 11.30 with his orchestra. But that doesn't detract from the fact that Harris is a wonderful entertainer, and has an offering that will go with any audience, and even with the late hour that he made his appearance here, the audience liked him and his seven musicians immensely.

Some were about to walk out, when Hall made his appearance and after trying to stall for time, announced Van and Schenk. His stalling time was necessary, as Joe Schenk hadn't arrived as yet.

Finally, Hall brought out Maurie Abrahams, who obligingly was going to play for Gus Van when Schenk dashed onto the stage from the audience.

Aesop's Fables and Wallace Reid in "The Hell-Diggers," were the last of the wonderful program.

It was, all in all, a wonderful night for the Bronx, as well as for B. S. Moss, for he has a theatre that can be placed alongside of any in the world, and be pointed at with pride. And of pride in their beautiful institutions the Bronxites possess a great deal. That the Franklyn will be a Bronx institution, there can be no doubt.

G. J. H.

81st STREET

The Hagans opened the bill with a novelty dancing act. Both man and woman work hard, and get the desired results. The feature of the act was an exceptional imitation of George Primrose. The dancers are dressed in white evening wear, and this combination against the artistic setting of crimson and black makes a very effective set.

Frank Ward, in number two spot got some good stuff over the foots, with his timely topics. His act has all the pep and ginger that it can hold, and the audience didn't have time to think what they were laughing about. His dancing dolls are a distinct novelty, and his own idea. The dolls are manipulated by him, his fingers taking the place of their feet. The dances of the different countries were given, including our national "shimmy."

In third place came Lewis and Norton, presenting "Cost to Cost," a sketch in four scenes. The time, place, destination, characters, etc., were announced by glass slides, and projected from the picture booth. The scenes represented four different hotels, viz., Pasadena, Bell Harbor, French Licks, and Palm Beach. The dialogue is snappy, and funny at the same time. The audience had a great time.

Powers and Wallace in "Georgia on Broadway" were a big hit. The sketch has to do with two Southerners, boy and girl, sweethearts, meeting on Broadway, in the vicinity of Central Park. They decide, after much comedy in which there is quite a lot of "ad libbing" which rather adds to the value of the act, to go home and get married. The scene changes, showing the bride-to-be. After she has sung a suitable number, the groom enters. This is the orchestra drummer's cue to throw baby slippers. The girl has her own scene, which is rather broken up by the drummer, who hurls a size 13 rubber boot at the groom. This causes much laughter. However, the act was fine, and made a good impression of the not too critical audience.

Maude Earl, in the fifth spot, gave some very good renditions of difficult operatic selections. They were well done, and Miss Earl displayed a voice of quality and volume. Her set is beautiful, and her costumes show much attention. Her real hit was "Macushla."

Harry Watson closed the bill. He was a riot from the start. His telephone scene, for which he is famous, was a wallop. The last part of his act had to do with prize-fighting. He challenged anyone to stay with him for three rounds. The call was for gentlemen. One of the gentlemen from Third avenue finally convinced him that he could stay the stated number of rounds, and the fight began. The act was a scream, and was the sure-fire hit of the entertainment.

The feature picture was "The Hell-Diggers," with Wallace Reid and Lois Wilson.

D. S. B.

KEITH'S GARDEN PIER CLOSING

ATLANTIC CITY, Sept. 5.—B. F. Keith's Theatre on the Garden Pier closes its season this week. The headline act for the week is Georgie Jessel's revue, "Troubles of 1921."

ROYAL

This theatre reopened the season Monday afternoon, to a capacity house. The Trennell Trio, a clever acrobatic and balancing act consisting of two men and a woman, opened the show. The young lady does some difficult feats, the least of which is a hand and head stand on the back of a small chair.

Boyle and Bennett, in the second spot, were there with some really fast footwork. They used only their own original steps, and scored a big hand. They also did a bit of singing of the musical comedy style, dancing meanwhile. The couple demonstrated how a quarrel may be enacted by the feet. They danced through it.

Jean Granese opened well, but was interrupted by two men arguing in the aisle. Their dialect pronounced them to be Italians, and, upon being asked to "sit down, and be quiet, or come up here," the larger stepped up. The audience expected comedy, and got some,—just enough. The man is a fine singer, and his evident impersonation of Caruso singing "O Sole Mio" went over big. From that point the act was his. The other chap is an accomplished pianist, and got his comedy by changing key while the singer was singing. The act took six calls, giving one encore.

Mae and Rose Wilton scored the legitimate hand of the performance. They literally "mopped-up." One of the sisters has a good voice, and she knows how to use it with effect. Her obligato to a clarinet accompaniment took the house. Following the obligato, the girls rendered a neat little medley on piano and violin. They took one encore, singing a "blues" duet.

Joe Towle has his own particular idea of holding down the fifth spot. Attired as a stage-hand, he got a laugh when he came on, dragging a piano. He is always starting to play the piano, but really plays it only twice, when he renders a medley of the moment's popular songs, some of which were "After the Ball," etc., scoring a big laugh but not much applause. His line of talk kept the audience laughing. Ending up with a pianola effect in connection with the orchestra. Towle scored a fair hand from an appreciative audience.

The Ford Sisters were their usual riot. But still Apollon continues well with his mandolin, playing that and the piano at the same time, and taking his share of the spoils. The girls who have been dancing for years seem to be doing their best work in this act.

Sidney Landfield, former pianist for Anna Chandler, was warmly welcomed upon his entrance. After a few pointed remarks in a joking way, concerning his experiences with Miss Chandler, he started to work. He sings and plays well, and made a good showing.

Bert Baker's sketch, "Prevarication," played by himself and his company, scored the laughing hit of the day. The act has to do with one office, one girl, one boss, one boss's wife and said boss's partner. The repartee between husband and wife is excellent, and keeps getting more laughable as it continues. The boss's partner does not get everything out of his lines, but he is funny enough. The wife was great, looking the part, and acting as though she meant business. The act was a howl from start to finish.

Anna Chandler's act is the same as last year, and better. She has some argument with the orchestra, who give up their jobs on the spot, but who later return. A good job is hard to find! When the orchestra had disappeared, Miss Chandler attempted to accompany herself. Everyone was relieved when Sid Landfield appeared. Their former arguments settled, the act continued. It registered well.

D. S. B.

VAUDEVILLE

HAMILTON (Last Half)

This is the last split week show at this house for the year, the full week big time policy being resumed on the coming Monday.

A sparrow flew into the theatre somehow, on Thursday afternoon, and opened the show with a laugh from the audience, when it was discovered sitting in the centre of the stage on the rise of the curtain for the first act. It flew up into the balcony where it sat down to enjoy the show, and made itself heard entirely too often during the performance, to suit those on the bill.

The bird kept quiet during the efforts of Alfred Farrell and Company, the "co" getting billing now, under the name of Carley. The two did their rag-picking and painting offering, getting good results with their work.

Sharkey, Roth and Witt opened with a number of which only parts were intelligible, and apparently was something about them being the ghost of the old three man singing acts having come back to haunt the audience. Even though the lyrics cannot be understood for the most part in this number, their harmony is good, and it gets applause on the merits of their voices. One of the three plays piano, and one also plays violin in a number. The rest of their routine is enunciated better, and can be understood. Their singing is good, and their delivery of the numbers very effective.

Jack Trainor has secured a new cast since we last saw him with "Help," which he is still doing. The act is by no means old, and it is good for laughs in any house. The new cast is excellent, every girl being the right type for the part she is playing. A new juvenile, Harry O'Dowd, is also present in the act, who hasn't very much to do, but manages to make a more than pleasing impression with his personality, appearance and reading of the lines he has. James Gaylor, as the old man, is all that can be desired.

The little sparrow had kept pretty quite up to this part of the show, but evidently liked Wellington Cross a great deal, for it started chirping merrily as soon as he appeared, and kept it up all through the act, punctuating all the "Duke's" lines with a chirp, just as though he were a trap drummer. The "Duke" sang a number of songs, then did a burlesque sketch with his pianist, Dean Moore, and Jack Trainor, and for another encore, did the mind-reading burlesque which he formerly did with Billy Gibson.

William Ebs didn't do as well as we have seen him do with his comedy ventriloquial offering, simply because the deception of the midjet who plays the dummy, wasn't very convincing when reviewed. One reason is that he formerly paid more attention to detail than he did here.

Carlos Sebastian, with the Myra Sisters, offered "Confetti," a song and dance offering, mainly dance, that didn't lag for a minute. The act starts with speed and ends sensationally. The girls dance very well, and Sebastian's singing in addition to his dancing are sure-fire. His numbers with Olga Myra are the features of the act. G. J. H.

PROCTOR'S 23rd STREET (Last Half)

James and Bessie Aitken have a neat novelty opening act in which the girl does some skating in several changes of costume and the man some really good contortion work; the set, the interior of a cabaret, was very effective.

Rose Garden, in the second spot went over just fair. She needs a new act, for with proper material, Miss Garden could put it over.

Bryant and Stewart, a two-man talking act of small time hokum, dragged out to inconsiderate lengths, failed to make much of an impression. We have reviewed the act several times which has not changed materially since this writer caught it before.

Walter Newman and Co. in "Profiteering," proved the best act on the bill. The sketch is of the Harry Holman, office type with a grouchy or "hardboiled" business man, a stenographer and the other woman. All the parts were played very well, being typed perfectly; a word or two should be said about the appearance of the pseudo daughter, for she looked exceptionally well, being dressed in good taste. The indifferent stenographer of the commonly accepted stage type, was well portrayed and Newman as Smythe, was realistic and convincing.

Cook and Smith, blackface negro and other negro, made up as a Chinaman, have small time hokum of a bygone day, matching the style of the offering which is of long ago. A number was used to close and productive of a slight amount of applause.

Brownlee's Rube Band, at the finish of the show, went over very big; act consists, in addition to the band, of young fellow and girl who with dancing and singing, are the life and piece de resistance of the offering. The young fellow is a good dancer and the girl looks neat, dances nicely and sells her numbers well. H. W. M.

PROCTOR'S 125TH ST. (Last Half)

Harvard and Bruce opened the bill with some snappy ring work. The "ollo" sheet goes up, showing the man swinging on the tapes. He touches the back drop, and barely misses the concert fringe. Making a flying leap, he executes a fancy back somersault, landing gracefully on his feet. He received generous applause for this stunt. The girl does more of the same thing, and also receives a hand. The act dragged a little owing to the fly-men, who had to be cued from the stage. The finale was an exciting stunt, the man making a flying leap from the rings to a single tape, catching it when directly over the pit. Well received for an opening act.

Dave Roth, a versatile chap who is 100% class, has a clean, swift act, that divided the legitimate honors of the evening with Burns and Fabrito. Roth does some really fine work on the piano, in his imitations of Paderewski, and the audience appreciated his style. Following this, he gave impersonations of George White, and Pat Rooney, taking the house with the latter. He claims to go Zimbalist one better, and to demonstrate this, plays on a one-string fiddle, which is a cross between a cello and a violin.

Graves and Du Monda in the third spot, offered a sketch based on the trials and tribulations of a typical "barnstormer." The dialogue between man and wife is clean and clever, the climax being an argument concerning the histrionic ability of the wife. The wife is "pro," the husband, "con." The house comes down when the man starts the rough-stuff. He throws the wife on the bed—which breaks. The show was stopped for four minutes. The actors enjoyed every minute of it, and were exhausted at the end of that time. For the time being, Mirth reigned. There wasn't a serious line after that. The act was well done, and was well received.

Burns and Fabrito literally "mopped-up" which seems to be a usual thing with them. Characteristically it is a "wop" act. Fabrito's rendition of Rachmaninoff's Prelude in C sharp minor, got a fine hand. Burns is always there with the comedy. The balloon comedy stunt is a riot, and both actors score. The music in the act, played by both performers is well done, and at the same time affords a lot of amusement.

Following, in the closing spot, came Horace Goldin's mystery act—"Sawing a Woman in Two." It was mystifying, too. A committee of two were called from the audience to witness, and aid in the performance. The act is well done, and shows a lot of work and thought. It went over better than most acts of that type.

PROCTOR'S FIFTH AVE. (Last Half)

The bill the last half consists of three good acts, and several small time fill-ins. The honors easily ran to The Ford Sisters, Sam Ash and Bert Fitzgibbon, who in the difficult spot of closing the show, did wonders from a laughing standpoint.

Opening was Billy Bouncer in a well mounted trampoline act in which he did some good feats but missed a splendid chance by using the plants from the audience, which spoiled the ending. It may have been due to the fact that the audience did not realize the act was over and Bouncer should do some flashy trick for a conclusion.

Klass and Brilliant, two fellows who sing, one playing the piano, the other a trombone, and Klass doubling on the piano accordion, are but a small time number two turn that did not get over any too well. The trombone and piano accordion do not harmonize, this being a bad combination. Muriel Dae, "Associated with Well, Carbone and Smith," was really "hampered" by the trio mentioned, for she could do a much better single.

Possessing good personality, looks and style, Miss Dae showed versatility in the playing of the violin, singing and running over the keys on the piano for an accompaniment. A probable college education was indicated by the talking of several foreign languages. Her attack and tone on the violin, as well as technique, are commendable and were the "Gypsy Dance" of Sarasate uninterrupted with the comedy, it would have been considerably better; as it was presented, the act is but a flash for the medium time.

Sam Ash duplicated the emphatic hit he made at another theatre earlier in the week and verified the impression created with the reviewer at that time; see under New Acts. Forced to take an encore and was an applause riot.

Lloyd and Christie have been reviewed by the writer before—have nothing but small time hoke.

The Ford Sisters with their wonderful dancing were their usual wonderful hit; the writer has dilated upon their class, ability and other visible assets, several times.

Bert Fitzgibbon closed the bill and even made the reviewer laugh! Fitzgibbon might omit that expectation bit in an otherwise unoffensive act. H. W. M.

AUDUBON (Last Half)

September 1st, or Thursday evening, was the start of the season here, with "Dream Street," as the feature attraction and a vaudeville show that played better than some big time bills containing a lot of big names. And this bill contained no one with a "name," to speak of. But if the show, and the attendance on Thursday evening, is a sample of what is to continue for the rest of the season, then neither Ben Jackson, the house directors nor the patrons, will have any kick coming.

A ten-piece orchestra, in addition to a director, was also installed on Thursday evening, for the first time since the strike started. It started the show with an overture, following which Foley and Spartan, two men, went through a gymnastic routine. They feature a stunt on the style of Franklin-Charles "chair" stunt, where the understander lifts the top-mounter in the air, after bending over the chair with his head to the ground. The only difference is that these two do the stunt "hand-to-hand" fashion, while Franklin and Charles do it by lifting the top-mounter by his toes. And also that Franklin and Charles are better showmen in selling the stunt.

Hall and West, another two man team, one playing the piano, and who also did an effective dance, while the other did most of the singing and attempts at comedy, went well. The two have a pleasing routine, but the "Mother" recitation doesn't mean anything, for they don't use it either for comedy or serious business. They use a bit similar to the former Clayton and Edwards' bit, where one plays the ukelele, doing the falsetto jazz humming, while the other does the "don't do that" business, going into a jazz dance.

Riano, Northlane and Ward, almost stopped the show with a dandy comedy, acrobatic hokum, dancing, singing and what-not offering. The girl is worth a million dollars to this act, which is fully reviewed under New Acts.

Julian Hall and Kathleen Dexter are another combination which almost stopped the show. The man does remarkable work all through the act, with saxophone, singing, a dandy dance, and a "Chaplin" imitation that was a riot. The girl is very cute, somewhat on the Flo Lewis type.

Tom McKay's "Scotch Revue," closed the show, scoring bigger than any closing act has scored here in some time. The cast are capable and the act routinized well. G. J. H.

CITY (Last Half)

Sutter and Dell, a two men bicycle act, one doing straight, the other alleged messenger boy comedy. Act shows nothing out of the usual routine of such acts and is but a small time opener.

Adolpho, on the piano accordion, found favor with the auditors in the playing of several published numbers and a Valse Italiano.

Some whistling and singing broke up the monotony of the usual routine of similar acts and sent Adolpho over to good hands. The remark "you can't tire me out," is out of place, and the asking of the members of the audience to whistle the chorus, "especially the ladies," is small time. A good number two act for the medium time.

"Mickey's Return," presented by three men, a boy and one woman, was a well typed sketch in which a priest, well played, figured prominently, using his cleverness and quick wit to save a young boy accused of burglary from the arm of the law. The offering is not of the vaudeville sort and it is doubtful whether it will find favor on any but the small time, although well played.

Reed and Blake open with a ventriloquial bit using first a dummy and then the live man as "the other dummy." The latter has been commonly known as belonging to Felix Adler and if not used by permission, seems like a "lift." The remainder of the act is devoted to small time talk, a published number and two Frenchmen singing a very ordinary, silly song.

Browne, Evans and Earl, two men and a woman have an act that seems from the front interminable and could stand the running time cut by at least five or six minutes to decided advantage.

Several songs and some talk together with dancing by the girl, a male impersonation, changes of costume, and imitations of dancers by the men completed the offering.

The Hollis Quintette, saxophonists, went over well with the act we have reviewed recently.

Faber and Burnett in the former "On and Off" act of Flannigan and Edwards, failed to get over with any marked effect. The act could be shortened, especially the last part in "One"—there is too much "stalling" and the elimination of the "Diddy, Diddy—that's not a classical number, that's a rag—it's a baby's prayer at twilight," would be a very good move in the right direction.

The Randall Sisters in a well mounted dancing act closed. H. W. M.

JEFFERSON (Last Half)

Techow's Cats opened the bill; several cats performing ordinary feats which is all that one expects cats to do.

Gillen and Mulcahy, two men, one at the piano and the other in a repertoire of songs sung in a good tenor voice. The singer Mulcahy opened with a ballad. For his second song he gave an impression of John McCormack singing Macushla, which he did very well. After a solo by the pianist Mulcahy closed with a song, reciting the extra verses, earning a good hand and a few bows for the act.

The Flivertons arrive on the stage in a flivver, a family of five, and the subsequent comedy being in the usual troubles attached to a balking car, somewhat exaggerated of course. The act went over fairly well despite the fact that it is just breaking in. See New Acts and Re-appearances.

The Brown Sisters gave some pleasing entertainment, specializing in juvenile character bits which fits them well. The act is opened by one of the girls wearing a crinoline costume and the other a sort of Dutch outfit pants, etc. The dialogue and duet that followed was hardly loud enough for all in the house to hear. The next bit was a single by one of the girls who did an Oriental dance with the aid of Japanese parasol and costume. The other girl soon followed with an accordion, playing several selections until joined by her partner also with an accordion, both playing several songs, which went over well.

Murray Volk, assisted by an unbilled man, both revealing melodious tenor voices. One of the men was straight and the other a comic who is always about to lose his trousers. He makes his entrance from under the curtain, having interrupted his partner by doing some hammering back stage.

A welcome routine of buck and wing dancing that seems to be going out of style nowadays was done by the Four Fords, who know how to do it and still believe in giving the audience a run for their money. The two girls and men did a variety of singles, doubles, etc., presenting them in a manner that was neat and full of pep. With the aid of a pianist, the full stage was utilized for their ensemble clog dancing, each one doing a single later on. That the public still appreciates this style of act was plainly shown by the applause that followed the act.

Angor and Packer, girl straight, and man as German comic, have an act with an assortment of hokum attached, the gags being old and evidently culled from different acts and what not. They managed to go over in a fair to middling manner, which was undoubtedly due to the girl who for a minute or two at a time displayed a flash of genuine ability as a singer of blues and the coon shouting type of songs.

Martin and Moore, man and woman acrobats, closed the show. M. H. S.

PROCTOR'S 58th ST. (Last Half)

Ward and Leonard opened the show with some clever manipulation of hoops and Indian clubs. They attempted a somewhat novel feat of keeping six hoops going at the same time. One they twirled with their foot, another with their necks, while they juggled four others. The boys were clever in all their feats.

Frances, Ross and du Ross did not hold down the second spot, due partly to the orchestra. They opened with a comic dance, which nearly proved fatal, owing to the lack of ensemble with the musicians. Their second dance, in which the partners, two men and a girl attempted to do numerous falls, went over much better. The singing was not so good, for their stuff was old, and then there were no good voices. The act did, in vaudeville parlance, a flop.

The third offering went over well. It has to do with the trials and tribulations of a man who starts out to pick up a girl, and does. When he discovers "her" to be his wife, the trouble starts! Wells and Montgomery have a snappy vehicle here, chuck full of laughs, and they do it well.

Next came Tarzan, the feature act. It is one of the cleverest acts we have seen in a long time. Tarzan is a second Barnum's "what-is-it." He goes through many clever stunts. Evidently Tarzan is in favor of the musician's strike, for he took several flying leaps at the drummer, who was evidently annoying him by using too much of the crash cymbal.

Sabini "mopped-up." A corking comedy act in which the poor musicians are again "rung in." The girl in the act is singing "Blues," while the orchestra is attempting to follow her. Some of the awfulest squawks ever heard issued from the trombone and clarinet, who were, of course, in the act. The girl finally gets Sabini on the stage. He plays, with effect, the piano, banjo, ukelele, guitar and steel guitar. He is aided by the girl, who accompanies him on the ukelele. The act is a riot with a capital "R."

Two men and a girl, billed as Visser and Co., closed the show, with some balancing, some dancing, in fact, with a little of everything. D. S. B.

VAUDEVILLE

BYRON AND PRICE

Theatre—Proctor's 23rd Street.
Style—Novelty skit.
Time—Fifteen minutes.
Setting—In "three," special.

A cut out drop in the foreground depicting some trees, and in the background a drop showing an apple tree in blossom on a side hill. A few steps leading over a fence was also in evidence. An artist is at work in front of his easel, and the orchestra plays "In the Shade of the Old Apple Tree," as the curtain rises. A girl comes on and in the dialogue that follows it develops that she is the model that he sent for; a union model with a scale of wages which graduates according to how much of her body is exposed when she poses. It is so much for one arm and part of her shoulder, so much for one limb, etc. He tells her to stop and that he couldn't afford to have her the way he wants to have her. In keeping with the unconventional conversation between artist and model, he kisses her and she holds out her hand for ten cents war tax. She puts the dime in a little bank that registers, said bank being attached in the first national region, just below her knee. He gives her another kiss, and a dime of course to see her bank it; then two dimes with the stipulation that she put both in the bank at the same time, whereupon she made use of her Japanese parasol, and the girl retired while the man sang a song in a soft and melodious tenor voice.

Little Bo-Peep arrived in the person of the girl, little wooden lamb, staff and all. The artist posed her sitting on the steps. There followed a dance, dialogue and a song. Toward the close of the act the girl appears in a lace dress with numerous flowers around the hem.

The weakest part of the act and apparently that which needs considerable rehearsing and practice was the dance at the close. The girl was far from being graceful, and the finish at which the man pirouettes with the girl on his shoulder, is quite ridiculous, lack of sufficient rehearsing being plainly stamped on the performance.

Not enough life or of the stuff for the big time circuit, but may be developed into an intermediate time act with the injection of more pep and the last dancing bit polished up. M. H. S.

CLINTON AND CAPPELL

Theatre—Harlem Opera House.
Style—Piano, talk, singing.
Time—Fourteen minutes.
Setting—In one.

The male member of this team is Fred Clinton, formerly with Janet Martine, and also of Clinton and Harvey. The girl, Miss Cappell, is new. Clinton opens this act at the piano, with a song bit, in the rendition of which he is interrupted by a 'phone call. He announces to the audience that he promised a certain young lady that he would hear her act, and that she had arrived. The girl enters and after some talk, exits to make a change. Clinton follows with a song about the "Freedom of Ireland," which is of the sure-fire flag-waving type for applause in a small time house. The girl returns and does a "wop" comedy number, in costume.

The rest of her songs are bits from "Mme. Butterfly," a ballad, "Pagliacci," "The Firefly" and a double number for the finish. The girl has a sweet voice and uses it pleasingly. For an encore she sang an operatic number.

The "wop" idea is poorly done, and they could get just as good, if not better, results without the girl doing that character, for she hasn't any comedy material to put it over with.

The big point in the act is her singing, and this can be played up more effectively in a better routine. G. J. H.

NEW ACTS AND REAPPEARANCES

ARTHUR MILLAR AND CO.

Theatre—Hamilton.
Style—Revue.
Time—Twenty minutes.
Setting—"One" and full stage (Specials).

As far as we know, Arthur Millar is no relation to either Harry or Eddie Millar, although some of his features resemble theirs, in addition to the fact that he is also a dancer. Millar is a young chap, possesses a lot of personality, a dandy appearance, a pleasing voice, and is as good as it is necessary to be, and even better, on his feet. He has with him four girls, who are programmed, and also introduced by Millar, as Lolla Baker, from Boston, Frances Williams from Frisco, Mae Mason from Chicago and Jappe Judd from the Bowery.

But whether the girls have ever been further East than Patchogue, Long Island, or have traveled more westerly than playing a split week in Elizabeth, N. J., and Newark, means nothing, for the quartette are talented, work excellently, and the best part of it, do not do any of their bits in "chorus" manner. Two of the girls play piano, in addition to singing and dancing. The other two confine themselves to dance specialties. Millar also sings and dances.

The act is a clean, entertaining one, and should make for the big time very shortly. It needs some cutting first, and this can be done by eliminating the girl's vocal solo at the piano, for she is not a remarkable singer, and the number doesn't mean anything to the act. The "Chinese" bit can also be cut slightly, although if a cut can be made more advantageously in another part of the act, it can stay as set.

With the cutting, the act will surely please. G. J. H.

SAM ASH

Theatre—Jefferson.
Style—Singing.
Time—Ten minutes.
Setting—"One."

Sam Ash is the best tenor the writer recalls having heard in vaudeville!

With the assistance of an accompanist, who did not play a solo, which showed good judgment, Ash in a very well arranged vaudeville offering opened with "Boy of Mine," in which his dulcet, sympathetic and beautiful tones were heard to good advantage. Spontaneity of approbation on the last note of a song is always the sign of a decided hit and Ash, even at the supper show when reviewed, did not fail on one of his numbers to get this sort of applause.

The second number, "Before We Say Goodnight," was a decided hit, showing in addition to the well controlled voice and admirable technic and expression, facile phrasing and interpretative artistry.

"There's a Corner Up In Heaven Just for You" preceded "I'm Falling In Love With Someone," which sent Ash over strong to a number of bows, making it easily possible for him to have taken an encore had he cared to do so.

Ash is of fine physical proportions and appearance, shows class, refinement, and has a decidedly plus personality, coupled with an ease of manner, that in addition to his admirable tenor puts him in the big time class only. He doesn't overwork the spot, does not use a piano lamp, has no piano solo and does not steal bows; absolutely sure-fire on any vaudeville bill in any theatre. Ash was a hit in many musical plays. The vaudeville success is new. H. W. M.

MAUD RYAN

Theatre—Proctor's 23rd Street.
Style—Singing and monologue.
Time—Twelve minutes.
Setting—"One."

Miss Ryan, formerly of Inness and Ryan, opens with a song about her having left her husband, and that she is not much on singing, "pep," being her forte. She wore a pink silk dress, and hat of the same material. After the song she told some more about her husband and sang another song. While she retired to make a change, a wise crack about the act was flashed on the curtain which was good for a laugh.

Her next bit was done in a green Scotch costume, her stockings rolled down, and carrying a swagger stick. She sang a typical English song and her dialogue following that was done with an English accent, which she said was partly acquired since the Prince of Wales visited this country; she hung out so much with the gobs on his ship. This got a rise out of the girls in the balcony. Another line knocking the act was flashed on the curtain, while she changed costume for a black evening gown which she was still trying to fasten in the back, when she came on remarking about the people being entitled to see the best show, they having paid admission, and not the folks back stage, etc.

After singing "Kill them with Kindness," she walked towards the wings, the result of her trying to fasten her dress in the back being that the audience got the intended view of one of her limbs. This went well with the women folk. While she was in the wings some more stuff was flashed on the curtain, and she took a few bows when the lights went on.

Miss Ryan's material may hardly be called big time stuff but she is enough of a show girl to sell her act well, and will doubtless round out the skit so that she will hold down a spot in the three a day houses with ease. Her manner and personality are pleasing and it is evident that she is trying to present original stuff with as little hum-kum as possible. M. H. S.

FABER AND BURNETTE

Theatre—Audubon.
Style—"On and Off."
Time—Twenty minutes.
Setting—Full stage and "One."

It has been many years since Flanagan and Edwards were seen in New York with their "On and Off" skit, and that is one reason that Faber and Burnette, who are now doing the act, will find that the act is practically new to most audiences, who either have not seen it, due to the new generation which attends theatres, or who have forgotten it.

Old timers that saw the act remember it well as it was enjoyable from start to finish.

These two do practically the same lines and bits done by Flanagan and Edwards, opening with the full-stage bedroom setting, where the two actors, out of work, are discovered. The closing scene is done in one, and is really the best part of the act as done by these two. They have made a few changes here and there, to bring the material up to date. The main fault of the act at present, is its length, and it can safely be cut about three or four minutes to good advantage. And most of this time should be cut out of the full stage scene, which drags at times. With this done, the act will be a sure-fire hit on any bill. G. J. H.

THE FLIVERTONS

Theatre—Jefferson.
Style—Novelty.
Time—Fifteen minutes.
Setting—"In two."

The Flivertons come on in a Ford car, halting in the center of the stage. There are five of them, Mr. and Mrs. Fliverton, two girls and a man with a comical make-up on who is the grandfather. The troubles that usually attend a run down car happens to the party. Most of the business has been done to death in the movies. Some sort of works in the hood make a noise when he cranks up; an attachment at the end of the exhaust pipe going off with a bang like the back fire of a motor also was good for a few laughs. The party get in and out of the car, one of the girls as a juvenile blowing a horn, a woman with a baby carriage runs into the machine knocking off a mud guard or two, they have a blowout, and before the act is over the whole works fall apart. Papa spanks the little girl now and then who throws an ice-cream cone down his back, and does other mischievous acts.

The act showed unmistakable signs of newness, some of the lines being apparently forgotten now and then. Papa Fliverton has been seen recently in a two act, singing, dialogue and comedy though he can't recall the name just now. In this act he has taken it upon himself to be the whole works. With the proper amount of rehearsing and work the act ought to be a good flash for the smaller houses. M. H. S.

HICKEY AND HART

Theatre—Proctor's 125th Street.
Style—Singing and dancing.
Time—Seven minutes.
Setting—"One."

Hart and Hicky are boy and girl dancers. A good dancer is rarely a good singer, and that was the fault noticeable in the man. We couldn't hear him, and we sat in the stage box. His showmanship and personally make up for this fault. The girl was able to make herself heard, but not understood. As dancers, however, they are there with the goods. During one of the best double soft shoe dances which we have seen for some time, they kept up a continuous patter, consisting, for the most part, of old boys. "In that little shirt my mother made for me," sung by the man, were several lines that were suggestive. The song should be cut out, or changed. Now-a-days, comedy does not depend on suggestiveness to get across. Both man and girl have the ability to make this offering one that should draw in the small time houses and please everyone. D. S. B.

HART AND ROSE

Theatre—Proctor's 125th Street.
Style—Singing and dancing.
Time—Seventeen minutes.
Setting—"One."

Hart and Rose, two young artists, have got what the people want, namely, a snappy singing and dancing offering with a lot of speed. The first offering was well received, three of four babies in the audience joined in the chorus. "Spanish Lou," a semi-ballad was very well rendered by Mr. Hart. Then came a double version of "It's All Over Now." The audience was pleased, and called for more. Rose gave two excellent imitations of Al Jolson and Eddie Leonard, finishing up with an eccentric dance by one, then the other of the two boys. Showmanship and class are the two outstanding features of this act, and the audience appreciated it. The act deserves notice. Good for the "big-time" any day. D. S. B.

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UNREASONABLE RULINGS

In the theatrical business intelligent labor is the first requirement. Efficient stage hands are essential to every play, and managers will often pay a great deal over the minimum wage scale in order to retain good men. It is not at the wage scale that managers balk, but at the numerous cases of arbitrary impositions that they are forced to put up with from the unions.

Managers frankly admit that since the stage hands have developed their organization the morale among them has improved immeasurably. In by-gone days stage hands would not work until they were well saturated with liquor. The first move on the part of the road or show manager was to treat the crew to a round of drinks to get them started. Unless he did this the men would be surly and lag on the job. Now, all this is changed. The stage hands are for the most part sober, respectable men.

But what the managers are bitter against are the many unreasonable rulings and laws enforced by the stage hands' unions.

A good example of this is the case of George Tyler's show, "Dulcy," now playing at the Frazee Theatre. Although this show has only one set the management must pay a crew of three men at the road scale, besides the regular house crew. The men do practically nothing, yet the management must also pay the salary of an extra man to raise and lower the curtain. Such a thing as this is ridiculous.

The case of the Repertory Theatre's production of "John Ferguson," recently at the Belmont Theatre, is another instance of the lack of fairness on the part of the unions. The Repertory Theatre, a co-operative group of actors headed by Augustin Duncan, rented the play from the Theatre Guild after it had already been presented on the road by another company, entirely separated from their organization. Yet the union forced the co-operatives to pay three "road" men's wages because the other company had been on the road more than six weeks.

The same unreasonableness is true with the touring companies. A road show—a

one-night stand show—is forced to carry a head of each department—the show may have one electric light fixture which could easily be managed by the property man or the carpenter; but, no—the union forces him to carry an electrician at \$62.50 a week plus railroad fares if he wants to use that fixture in the show.

Such autocratic and high-handed methods are intolerable, and it is about time for the unions to realize this fact and tone down their arbitrary rulings.

Answers to Queries

W. O. R.—John F. Sheridan died at Sydney, Australia, Dec. 25, 1908.

Celt—Fiske O'Hara has appeared in vaudeville. He presented "Captain Barry" at the Colonial, New York.

Bar—The Theodore Morse Music Co., was located at Broadway and 37th Street. They published "On A Monkey Honey-moon." Al Cook was associated with Mr. Morse.

Rag—Irving Berlin signed up with the Ted Snyder Music Co., in 1909. "Sadie Salome, Go Home," "Dorando," and "No One Could do It Like my Father," were some of his first songs.

Lyceum—Ina Claire appeared at the American Theatre, New York, in Songs and Impersonations.

H. M.—Mildred Holland appeared in "The Provider," a four act play by Matthew Barry, at the Yorkville Theatre, New York.

Film—Klaw & Erlanger won their suit restraining the Kalem Co. from producing pictures of "Ben Hur," in 1909.

N. C.—"A Fool there Was" was produced at the Liberty Theatre, New York, with Robert Hilliard, Nanette Comstock, Emily Wurster, Wm. Courtleigh, and Katherine Kaelred among the cast.

X. Y. Z.—Felix Isman assumed the lease of the Broadway Theatre, New York, when Litt and Dingwall relinquished the house.

D. J.—Jefferson de Angelis starred in "The Beauty Spot" at the Herald Square Theatre, New York. Viola Gillette, Isabel de Armond and Marguerite Clark were in the cast.

Crak—Helena Modjeska appeared at the California Theatre, San Francisco, Aug. 20, 1877, in "Adrienne Le Couvreur." She died April 8, 1909, at Bay City Cal.

M. T.—The Theatrical Mechanical Assn. of U. S. and Canada was originally "The Theatrical Workingmen's Association," which was organized by James Timony, Nov. 19, 1863. The present name was adopted Dec. 3, 1865. The second Lodge was opened at Boston; the third at Philadelphia, and the fourth at Chicago.

H. & H.—"Investigation" was produced at the Theatre Comique, New York, Sept. 1, 1884.

Clark—Haverly's Minstrels went to England in 1884.

Sketch—Sam Chip and Mary Marble produced "In Old Edam" at the Colonial Theatre, New York.

F. L.—"Spirit Land" was the title of Louis F. Werba's act. Gertie Moyer and Mae Leslie were in the cast.

Hiber—Wm. J. Scanlon died from paresis Feb. 18, 1898, at Bloomingdale Asylum, White Plains, N. Y., where he had been confined since Jan., 1892. Grace Thorne, Frazer Coulter, Helen Tracy, Thaddeus Shine, Lavinia Shannon, Mattie Ferguson and Nannette Comstock were members of Scanlon's company in "Maverneen."

C. E.—"The Salt of the Earth," a comedy by Joseph Arthur, was presented at the Columbia, Washington, D. C., in 1897. It appeared at Wallack's, New York, early in 1898.

O. K.—Pinero's "The Princess and the Butterfly" was presented at the Lyceum, New York, by Daniel Frohman, Jas. K. Hackett, Mary Mannering, Edward Morgan, Wm. Courtleigh, Mrs. Whiffen, Katherine Florence, Nina Morris and Julie Opp were in the cast.

Czech—A Polish actress named Alexandra Vearda appeared at the Fifth Avenue Theatre in "Alexandra."

Bell—Jerome Sykes, Hilda Clark, Joseph O'Mara were with "The Highwayman" company at the Broadway Theatre, New York.

H. M. C.—"The Royal Box" was produced by Charles Coghlan at the Fifth Avenue Theatre, New York. Lulu Klein and Gertrude Coghlan were in the cast.

Hello—Clara Lipman and Louis Mann appeared in "The Telephone Girl." Charles Dickson, E. S. Abeles and Bessie Wynn were in the cast.

Blossom—Sam T. Jack managed the theatre formerly known as Herman's. Fitzsimmons-Corbett fight pictures were shown as his opening attraction.

H. R.—The Seven Sutherland Sisters were located at 414 Bleecker street, New York.

M. L.—Rose Beaudet was in the cast of "The Girl from Paris," with Hattie Williams, Victor Moore and Georgia Caine.

R. E.—Josephine Hall appeared in "Oh, Susannah," at Hoyt's Theatre, New York.

Toto—Leo Dietrichstein appeared in "A Paris Model" with Felix Haney, Wm. Bonnell, Edward Morrison, Maude Haslam and Mlle. Pilar Morin.

A. T.—Nat. C. Goodwin presented "Nathan Hale" and played the title role at Hooley's Theatre, Chicago. Maxine Elliott was in the cast.

Lum—"The Passion Play of Oberammergau" was presented in motion pictures by the Edison Co.

Shenandoah—Henry Miller appeared in "The Master" at the Garden Theatre, New York.

Anxious—"The Witching Hour" opened November 23, 1907, at the Hackett Theatre. The cast consisted of S. E. Hines, John Mason, Wm. Sampson, Freeman Barnes, Thos. P. Jackson, Ethel Winthrop, Jennie A. Eustace, Adelaide Nowak, Morgan Coman, George Nash, Russ Whytal, E. L. Walton, Harry S. Hadfield and W. E. Butterfield.

"None So Blind" opened at the Hackett Theatre on Feb. 12, 1916, the cast consisting of John Mason, Mabel Roebuck, Ivy Troutman, Thos. P. Jackson, Thos. Mac Larine and Walter Hale.

TWENTY-FIVE YEARS AGO

Bellman and Moore, The Cosman Couple and Lydia Yeamans Titus were at Orpheum Theatre, San Francisco.

Harmston's Circus was playing in Java. Mathews and Bulger presented "At Gay Coney Island" at the Lyric, Hoboken. The cast also included M. L. Heckert, Tony Hart, Jr., Basel Booth, Wm. Gray, J. Royer West, Roy Sinclair, James Devlin, Jennie Whetbeck, Josie De Witt, Bertie Conway, etc.

Robert B. Mantell was under the management of Mart Hanley.

Wm. L. Lykens was manager of the Standard Theatre, New York, where Wm. Sells changed the policy to Vaudeville.

"Rosemary" was presented by John Drew at the Empire Theatre, New York.

Jennie Lamont and Josie Love were with the Wood Sisters Co.

Rialto Rattles

SO

Vaudeville is going to see Theda Bara! We thought the limit had been reached in motion pictures.

HEARING

Chopin's "Funeral March" played in the syncopated manner of the present day masterpiece desecrationists, makes one think that Jazz is dying from unnatural causes.

WHAT HAPPENED

To all those signs we were prone to view, "The Beer That Made Milwaukee Famous?" Evidently they were signs of the time.

DO YOU THINK

They put those rectangular marble blocks around the pool tables at the N. V. A., so that the games would be on the square—or just to make it harder?

SEE THE POINT?

From the electric display outside the new State Theatre, one would think that Marcus Loew was advertising "light" comedy.

THERE'S NOT AN ACT

Who could legitimately say that any vaudeville audience was cold this kind of weather—unless the weather changes before this is printed.

APPRAPRIATE

The curtain stuck the first time it was raised at the initial performance at Loew's new State Theatre—a few moments after it was raised, there was flashed on the screen "Hard Luck."

DISCERNING

Rita Gould, who appeared at the State Theatre on the opening night, said that it was only a short time ago that she asked Joseph M. Schenck, who was at the head of the Loew booking department, for a raise of \$5.00—from \$25.00 to \$30.00, and that Schenck said she wasn't worth it. Rita sang "Broadway Blues" shortly afterward, and Schenck never said a word.

THE POINT

In the older days of the Metropole bar, where after the show, actors were wont to congregate, the late Marshall P. Wilder was having a drink with some friends when James Thornton entered. Wilder, who was just about leaving, happened to slip on the tiled floor and fell. Jumping up he held his arm at the elbow.

"What's the matter?" Thornton asked. "Ooh—I hurt my funny-bone," Wilder replied.

"You haven't a funny bone in your body," said Thornton.

KNOWS HER BUSINESS

Eddie Lambert, who with Jack Cook, owns the "Laff Shop," has Minnie Fish for a vaudeville partner.

The biggest laugh about the place is that Eddie always has Fish on Fridays, for that's the only day Minnie comes in.

APOLOGIES TO G. B. SHAW

Fannie Schoenwald was initiated into the mysteries of "Put and Take" the other evening. There was quite a sum of money made with "Fannie's First Play."

HAD SEEN MANY

Referring to the much discussed short skirts, nothing we have heard in a long time has quite equalled the nonchalance of a London bus driver who said to a hesitant damsel, "Op up laidy,—legs hain't no treat to me."

DON'T BELIEVE IN SIGNS

A Broadway sign furnishes the information that "Foolish Wives" will soon be in New York.

Why "soon"—there's a lot of them here right now!

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

AUSTRALIA PREPARED TO ENFORCE
CLOSED SHOP IN ALL THEATRES

Policy Is Now Practically in Existence and Will Be Formally
Enforced in All Theatres in Short Time—Musicians
and Actors Standing Together

LONDON, Sept. 3.—The actors' associations in Australia and South Africa, which are affiliated with the Actors' Association in England, have succeeded in enforcing closed shop conditions in the theatrical business in these countries, according to word received from the heads of the organizations in the respective countries by Alfred Lugg, secretary of the Actors' Association of England, last week.

The Actors' Federation of Australasia is so powerful that they will not allow any foreign actor to perform unless he joins the federation. They succeeded in compelling one man who had engaged passage to America to remain in Australia until they had no more need of him. This they did through their affiliations with the Seamen's Union, which refused to work on the ship on which the man had engaged passage unless the shipping company refused to let him sail.

Chas. Dunn, general secretary of the Actors' Federation of Australasia wrote Mr. Lugg in part as follows:

"We have an organization here known as the Theatrical Alliance, and at our last meeting it was proposed that we finally decide upon a policy to be adopted against non-unionists. We do not wish to bludgeon members into joining, and have endeavored to persuade non-members to come in with us, but if they decline then we have only one alternative—that is, that they have either got to leave the theatre or we shall not allow our members to play with them. I would like to acquaint you with the fact that we are in a position to enforce any line of action, because today we have over 90 per cent of the performers in all sections of the profession within our ranks; and I hope that if your position is not quite so happy that it will not be long before you not only equal us in this regard but beat us.

"I would like you to warn all performers intending to come to Australia that unless they become members of the Actors' Federation of Australasia we shall not allow

them to play. This applies to all artists from the top to the bottom, and it is our firm intention to enforce this policy.

"On the last occasion of our appearance in Court his Honor, Mr. Justice Powers, said that we should inform all overseas performers signing contracts to come to Australia that as the number of performances to constitute a week is set out as eight, they should only sign for eight performances per week, and thus save trouble and expense. I would like to make this known as widely as possible, as it is very important."

The letter from W. H. Charteris, head of the Associated Actors and Artists of Africa to Mr. Lugg states that closed shop is practically in existence now and will be formally enforced in a short time. In part the letter is as follows:

"Unless artists can show their clearance cards from you and similar associations they will find it impossible to fulfil their contracts here. We have not yet declared 'closed shop.' When it is decided upon I will send word immediately to all affiliated bodies, giving a term of notice. This will be in effect some time this year. Negotiations are being put forward to unite the stage employees and musicians with the artists. At present the stage employees stand alone. The musicians are giving full support to the artists, and at a conference of the Musicians' Union of South Africa held recently in Durban I had the honor of addressing the delegates from all parts of South Africa, receiving in return a definite promise of support in all our actions against managements which are not complying with the terms laid down by this association.

"We have decided not to press the managements for any further improvements until the period of trade depression has passed. We have now practically a 'closed shop' in Africa, and I hope my next letter will be to say the closed shop is an accomplished fact."

English actors are greatly interested.

RUSSIAN SINGER BARRED

LONDON, Sept. 5.—Theodor Chaliapin, the Russian operatic basso, who was to come to this country for the purpose of singing on behalf of the Russian Famine Fund, has been barred from England by the British Foreign Office, which refused to give him his passport. This is said to be due to Chaliapin's being a Communist.

"MECCA" CALLED "ALI SHAR"

LONDON, Sept. 3.—Oscar Asche and Lily Brayton will present "Mecca," first produced in America last year, at His Majesty's Theatre in October, under the new title of "Ali Shar." The censor refused to allow the play to be presented under the original name, claiming that it was offensive to Moslems.

"SIGN ON THE DOOR" SEEN

LONDON, Sept. 2.—Mr. Frank Curzon and Miss Gladys Cooper produced "The Sign on the Door," at the Playhouse yesterday, September 1. This play has been successfully produced in America both on the stage and in the films.

HAST TO DO "JACOB'S LADDER"

LONDON, Aug. 27.—A new play by G. Arlaric Bibby, entitled "Jacob's Ladder," will be produced here soon by Walter Hast and an American syndicate. The play is a comedy.

CYRIL MAUDE TO OPEN "TIMOTHY"

LONDON, Sept. 3.—"Out To Win" will close at the Shaftesbury Theatre within two weeks owing to a contract for the presentation of "Timothy" at the theatre during this month. Messrs. Malone and Grossmith will present Cyril Maude in the leading role of "Timothy."

Arthur Lawrence has purchased the touring rights of "Out To Win" for Great Britain from Robert Courtneidge.

BELASCO PLAYERS FOR LONDON

LONDON, Sept. 5.—Arrangements are being made by Mr. Robert Lorraine to produce Sacha Guitry's play "Deburau," at the West End some time this Autumn. The version employed will be that of Granville Barker which David Belasco produced in New York. Another Belasco play, "The Man in Evening Dress," will be produced by Seymour Hicks.

NEW LIGHTS FOR "PEEP SHOW"

LONDON, Sept. 5.—A new colored lighting effect will be introduced at the London Hippodrome, where the "Peep Show" is playing. The scheme is the invention of a young Russian artist Adrian Samoiloff. A special scene has been written and is now in rehearsal. Several stars who are already in the show will appear in the new scene.

THEATRE STAFF STRIKES

LONDON, Sept. 3.—The staff employees of the Granville Theatre of Varieties, at Walham Green, walked out on strike last Monday night before the first evening show had commenced, and the show was considerably delayed. A dispute between the National Association of Theatrical Employees and the theatre management was the cause of the walkout.

The management of the theatre said that arrangements had been completed amicably as to terms with the men, but their union stepped in and forced them to strike because the theatre did not wish to act in common with other music halls forming the Independent Halls Association.

An official of the National Association of Theatrical Employees said that the reduced wages offered by the Granville theatre were a great deal lower than those of other London independent halls, and that when the management refused to come to an agreement on the lines adopted by the other halls they decided to withdraw the men from the house.

TO EXTEND SALE TIME

LONDON, Sept. 3.—A bill has been introduced in the House of Commons, allowing for an extension of time, during which candies, or other sugar-confectionery and ice-cream, shall be sold in theatres. The present war-time law still restricts the selling of these to certain hours. The bill calls for an extension allowing the sale on week-days, in shops of places of entertainment, up to 9:30 P. M., and on Saturdays up to 10:30 P. M.

DIES IN SWIMMING TANK

LONDON, Sept. 5.—Miss Worrall, one of the Sisters Billington, a swimming act, was taken sick just as she finished her bit in a swimming tank at the Star, Bathgate, and fell back into the tank unconscious. She failed to respond to treatment by a physician and died shortly afterward without regaining consciousness.

"QUALITY STREET" PRESENTED

LONDON, Aug. 27.—"Quality Street," Barrie's comedy, was presented by Frederick Harrison last week at the Haymarket Theatre. The play was staged by Mr. L. Vedronne, under the personal supervision of the author. Fay Compton and Leon Quatermaine play the leading roles.

NEW NAME FOR "THE JESTER"

LONDON, Sept. 5.—C. B. Fernald's adaptation from the Italian originally entitled "The Jester," when produced by Henry Ainley, has been renamed "The Love Thief," and after considerable revision will be produced by Norman McKinnel at the Comedy Theatre very shortly.

NEW PLAY FOR MARIE LOHR

LONDON, Sept. 5.—Miss Marie Lohr, who sailed for Canada last week, has arranged for the production of a play by Michael Morton, entitled "Woman to Woman." The leading part will be played by Miss Willette Kershaw an actress well known in America.

"THREADS" OPENS ST. JAMES

LONDON, Sept. 3.—Messrs. Denys Grayson and Lyn Harding took over the management of the St. James Theatre last week with the presentation of "Threads," a new drama by Frank Stayton. The cast in an excellent one.

ROBEY ON THE MOSS TIME

LONDON, Sept. 5.—George Robey is to begin a tour of the Moss Empires, Ltd., opening at the Olympia, Liverpool on September 12th. Mr. Robey will be seen in a pantomime at the London Hippodrome about Christmas time.

"BIDDY O'FARRELL" SEEN

LONDON, Aug. 31.—A new musical comedy by Madge Douglas, called "Little Biddy O'Farrell," was produced at the Royal and Hippodrome Theatre, in Bilston, last week. Miss Douglas also appears in the title role of the piece, supported by a capable cast.

"Little Biddy O'Farrell" is an impulsive Irish girl of about eighteen years old, who lives with her aunt, this same aunt being of the "Cinderella Stepmother" type. Bruce Saunders, son of a wealthy resident of the section rescues Biddy from the wrath of a farmer from whom she has been stealing apples. He later passes by her house just as her stepmother has caused her to scald her foot with boiling water. Knowing that she will not get the proper attention for the injury at home, Saunders takes Biddy to an infirmary, where she soon becomes a great favorite.

Saunders and his mother visit the infirmary, where he coaxes his mother successfully to invite Biddy and the rest of the workhouse children to a party. At the party, one of the guests has lost a note-case, containing money. Biddy sees the child who stole the case, takes it from her, and is about to return it to the owner, when another guest sees her, with the case and accuses her of stealing it. Bruce Saunders, although he has fallen in love with her, also believes that she is guilty, as do the rest of the people present. Biddy does not state where she has found the note-case, wishing to shield the child who took it, and is about to leave. However, the child confesses, Bruce and Biddy make up, and all ends happily.

LATIMER ARRIVES THIRD CLASS

Henry Latimer, who played the title role in "Chu Chin Chow" in England for two years, arrived in this country last week on the George Washington. He traveled third class.

When asked why he took third class passage, Latimer replied, "Because there is no fourth class."

BARONESS WRITES OPERA

COBURG, Germany, Sept. 3.—The Baroness Carita Von Horst has completed a new opera under the title of "The Two Fools," which will be presented at Coburg Municipal Theatre during the Fall. The Baroness is a daughter of the late D. I. Partello, former American consul-general in Coburg.

"SALLY" FOR WINTER GARDEN

LONDON, Sept. 5.—"Sally," the Zeigfeld hit, will be presented at the Winter Garden here soon by the new firm of Grossmith and Malone. The play is now in rehearsal, the dances being staged by John Haskell, and the staging by George Grossmith. Charles Maynard will be the stage director.

"PLAYBOY" RUN CONTINUED

LONDON, Sept. 5.—Owing to the success of "The Playboy of the Western World," James Fagan is continuing its run at the Court Theatre, Miss Lillian Wick has been engaged to play the part of Susan and Tom Warden that of Mahon.

ADELPHI RE-OPENING

LONDON, Aug. 27.—The Adelphi Theatre will re-open soon with a new musical play produced by Austin Hurgon, of which Fred Thompson is the author. W. H. Berry will be the chief comedian.

VIOLET LORAINÉ TO MARRY

LONDON, Eng., September 5th.—September 22nd is the date set for the wedding of Violet Lorainé and Mr. Edward Joicey, at St. Margaret's.

ROSZIKA DOLLY INJURED

LONDON, Sept. 6.—Roszika Dolly, one of the Dolly Sisters, injured her back while dancing at a London Theatre. Her injuries are not severe.

Clifford and Stewart will open this week in a new comedy act.

Ed Calame, formerly of Dolly and Calame, is preparing a new act.

Dixie Hamilton has been routed over the United time, opening Sept. 19.

Victor Binns and Frances Harris will be seen in a new dance act shortly.

Primrose Caryll has been engaged for the cast of "Erminie," which goes on tour soon.

Victor Faust, who has been west for some time has recently returned to New York.

Elsie Alder and Marion Green have been signed by Oliver Morosco for "Love Time."

The Neill Sisters open at Kernan's Hotel, Labor Day; direction of Harry Walker.

Eddie Miller is breaking in a new act at the Columbia Theatre, Far Rockaway, this week.

Jean Tell, of Fradkin and Jean Tell, is at her home, recovering from an attack of throat trouble.

W. C. Friedlander will shortly be seen in song chatter written, staged and booked by Harry Walker.

Ethel Russell arrived in New York from Chicago last week, to join a new vaudeville act here.

Helene Martine, a toe dancer, has been placed by Harry Walker with Nat Nazarro, Jr., and opens shortly.

Phila Davis is now doing a blackface single on the Keith time, playing Springfield, Mass., this week.

Lee Tanton and Ivy Sawyer have reunited again as dancing partners, and will sail for Europe shortly.

"Pearls of Pekin" opens on the Sun time at Indianapolis, September 11; direction of Eddie Fredriks.

King and Rose open on the southern time at Lynchburg, Va., Sept. 19, with fifteen weeks to follow.

Tom Powers has been engaged by Oliver Morosco for his forthcoming production of "Love Time."

Beulah Baker and Co. will open shortly on the Plimmer time in a new act; direction of Buddie Sheppard.

Sarah Padden and Company opened a tour of the Orpheum circuit on Sunday, Sept. 4, in San Francisco.

George W. Lederer has gone to the Coast to assist in the staging of Victor Herbert's piece, "Angel Face."

The Parker Trio have been booked by Buddie Sheppard to open on the Sun time at Rochester, October 30.

Dobey and Mack have been booked at Bonjovanni's Gardens at Wildwood, Pa., by Al Herman Amusements, Inc.

Hal Pierson, who has been singing with the Volunteer Quartette, is in town arranging for next season's bookings.

June Stewart, Ruth Lavelle and Mabel Hunt have been signed for N. S. Felsman's Dixie Revue by Harry Walker.

Arthur Havel will open this week in Jimmy Duffy's place with "The Horrors of 1921," to play five weeks in New York.

Gertrude Taylor and Co. have been booked by Eddie Fredriks to play Glens Falls, Labor Day, and a route to follow.

ABOUT YOU! AND YOU!! AND YOU!!!

Grace and Howard have been booked by Buddie Sheppard for the Gus Sun circuit and will open at Rochester shortly.

Mack and Kann open on the Fox time this week and will play the Loew time at the conclusion of their present bookings.

Ona Munson and her act, "A Manly Review," has been held over for the third week at the Orpheum Theatre, San Francisco.

Hugh Cameron has been engaged for Irving Berlin's "Music Box Revue," to open the new Music Box Theatre this month.

The vaudeville team of Wilbur and Boyle are rehearsing a new act in which they will appear on the United time shortly.

Katharine Hayden, who played Helen MacKellar's role in "The Storm," last season, will reopen in that piece Sept. 12, in Jersey.

Verna Mersebau and Co. open at Glens Falls, New York, September 5, with Watertown to follow; direction of Eddie Fredriks.

Frederick Easter and Beatrice Squire, of Easter and Squire, now playing the Palace, open on the Orpheum Circuit, Sept. 10.

Jean Trainor, who has been in vaudeville and with productions will remain in New York this winter and study under M. Jenot.

Tulsa, "The Girl with the Big Black Eyes," after visiting friends in Boston for the past few weeks, has returned to New York.

James B. Carson, recently with the Shubert production, "The Whirl of New York," is going into vaudeville in a new single act.

Nat Burns opens on the southern time booked from South Carolina, at Lynchburg, Va., Sept. 15, with fifteen weeks to follow.

Suzanne France and Gene Jerome of Jerome and France, will open their season at the Poli's Theatre, Scranton, Pa., on August 29th.

Alexis Luce, leading man for the last two years in the Wilkes interests, Seattle, will open at the Wilkes Theatre, Salt Lake City, this season.

Charles Forsythe has been booked as an added attraction at Kiernan's Hotel, Baltimore, Md., by Harry Walker; he opens Labor Day.

Al Breslin has been booked for the McNeill Sisters' act, as piano accompanist, by Harry Walker; the act is booked on the Orpheum time.

Julian Hall and Kathleen Dexter have been engaged by A. H. Woods to appear in the musical comedy in which Hazel Dawn will be featured.

Eugenia Kern, an ingenue prima donna, has signed a three years' personal contract with Harry Walker and placed recently with Nat Nazarro, Jr.

Bob Geraghty, who has been associated with the Irving Berlin Music Company, is now in vaudeville, playing with Martha Pryor at Milwaukee this week.

Marcelle Angela opened with "Listen Lester" at Camden, New Jersey, last Thursday; she is doing her dance specialty and playing the part of Miss Pink.

Arch and Veda opened this week at Lyceum Theatre, Portsmouth, Va., and have twelve weeks to follow on the Sun time; direction of Buddie Sheppard.

Maude Beaudry, Nellie Curzon, Jean Wiltrop and Bee Nash, comprising the Ushers Quartette, opened out of town this week; direction of Tom Rooney.

Virginia Lee, of the "Greenwich Village Follies," was married last week in Boston to Carl Stedman Wheeler, son of Harvey C. Wheeler a business man of Boston.

The Moore Twins, formerly at the New York Hippodrome, opened this week in a new act at the Hopkinson Theatre in Brooklyn; booked by Buddie Sheppard.

Al Mayer, manager of the "Shuffle Along" company, was presented with a gold watch and pencil by the company, on September 1, that day being his birthday.

Peggy Harrigan, who has been spending the summer at New Haven with her folks, returned to New York this week and will be seen in a new act in vaudeville this season.

Allen Drake, Jack Kevan, May Kennedy and Marcelle have been booked for Bob Martini's Musical Comedy Stock Co. at Carthage, New York; placed by Harry Walker.

Harry Murray, who formerly was at the Garden Restaurant for a number of years, has been engaged to manage Healy's Boston; contract was signed through Harry Walker.

The "Telephone Tangle" has been booked by Ray Leason to open at Franklin Square Park, Dorchester, Mass., September 8; three weeks to follow of New England time.

The Brown Brothers, formerly the Six Imperial Dancers, arrived in New York from the Middle West recently and will be seen in a new act under the direction of Buddie Sheppard.

Joe Bannister has been booked by Ray Leason for the Franklin Square Park Theatre, Dorchester, Mass., opening Labor Day and has three weeks to follow on the New England time.

Evelyn O'Neil, of the O'Neil Sisters, and Willy Kelly were married on August 16 on the stage of the Loew State Theatre in Oakland, Calif., where they were both playing on the same bill.

Ed Decorsia and Fanchon Wallace will be seen under the direction of Buddie Sheppard in a new act, entitled, "The Satan," which will play around New York in the near future.

The Texas Five recently signed a personal contract with Harry Walker to represent them for a period of five years; they have been booked with Nat Nazarro, Jr., over the Orpheum time.

Paul Burns and Jack Larrick, who collaborated on a new play called "Let's Go," announced that it will be ready for showing in the early Fall. They will make the production themselves.

Dorothy Bernard, who was suddenly stricken with appendicitis, was successfully operated upon at the St. Luke hospital, Chicago, on Saturday. She will be unable to perform again this season.

Tommy Malie, of Waterson, Berlin and Snyder, and Freddy Meade have written the material and music for the George Goulson and Singer Sisters' act, which opened on the United time this week.

Riggs and Witchie cancelled their engagement at the New Brighton this week, in order to leave for the Coast, where they will open a tour of the Orpheum circuit on Sunday, Sept. 12, in San Francisco.

Madeline Richers of last year's "Flora-dora Sextette," is now Mrs. Hana Stengel. Mrs. Stengel and her husband, the cartoonist, were married secretly last spring. They are residing in Woodstock, N. Y.

Somers and Le Grand, "Long and Short," have been booked by Eddie Frederiks for the Franklin Square Park Theatre, Dorchester, Mass., and have time to follow; act opens for the season, September 11.

Ellen Terry Boyle, formerly of Jarvis and Boyle, who was voted "the sweetest girl" in a contest in Minneapolis, arrived in New York last week and will be seen in a new song and dance offering shortly.

Wilda Bennett, Charles Dillingham's star, has taken the completely equipped and elaborately furnished "Carnegie Highlands," former residence of Mrs. Charles King Palmer, exactly as it stands.

George Arliss, who has been suffering from a severe cold, which kept him out of the cast for several performances of "The Green Goddess" at the Booth Theatre, returned to the cast on Monday night.

Lillian Tucker, recently with "East Is West," is engaged to Charles H. Duell, son of the late Judge Charles H. Duell, of the United States Court of Appeals. Miss Tucker recently retired from the stage.

Rose Coghlan, who played all last season in "Deburau," and who is known to all theatregoers in this country and in England, will re-enter vaudeville, appearing in a dramatic sketch at the F. F. Proctor Theatres.

Elsie Davenport, Margaret Sousa, Mrs. and Mr. B. McNeilly, Le Roy Sedley, Tommy McGuigan, Johnny Tyro, George Raft, Eddie Frankel, and "Bunk" Fitzgerald, will appear at the show which Harry Moss is staging at the Danse Caprice in Brooklyn, to-night, Sept. 7.

Janet Moss, who was formerly on the legitimate stage, and who appeared opposite David Warfield in the "Auctioneer," and also played the female lead for Barney Bernard in "Potash and Perlmutter," opened in vaudeville last week in a new sketch by Milton Gropper, called "The Mother Heart."

Olga Cook has been engaged by the Shuberts for the prima donna role in "Blossom Time."

Frances Roeder, daughter of the late Gus Roeder, the newspaper man, has prepared a new singing act and will make her vaudeville debut this month.

Gilbert Emery, author of "The Hero," will be seen as Marie Doro's leading man in "Lilies of the Field."

Maxie, the dancer in "Put and Take," has received a number of offers to appear in a Broadway production.

Max Dreyfus, of the publishing house of T. B. Harms Co., returned this week from Europe.

Tyler Brooke is in San Francisco with the "Angel Face" Co. He will open with that show on Monday next.

Prof. H. N. Hildebrand of the University of Illinois won the \$500 prize offered by the Central Council of Education of Chicago for the best play.

Beulah Kennedy and Billie Davies are playing an engagement over the Orpheum Jr. time.

Ernest Huff and Fritz von Bussing will be in the new Al Jolson piece at the Winter Garden.

John Golden has changed the name of his play "Tips" to "Thank You." It opens at Far Rockaway on Friday night.

BIG "FEIST" HITS

SPEEDY—SNAPPY—PEPPY

Everything that makes a song a hit

NOBODY'S BABY

By Benny Davis, Lester Santly and Milton Ager

IN A CLASS BY ITSELF

**EVERYBODY'S
SWEETHEART**

PEGGY O'NEIL

By Eddie Nelson, Harry Pease and Gilbert Dodge

THE HIT OF HITS

A Rollicking Waltz Song

**The Biggest and
Quickest Hit of the Year**

CHERE

By Leo Wood and Irving Bibb

**An American Fox Trot with a Parisian
A Punch in Every Note**

**Howard & Howard's Sensational Hit
The Passing Show of 1921
Wood's Theatre, Chicago**

SAN FRANCISCO
Pantages Theatre Building
DETROIT
144 W. Larned Street
BOSTON
181 Tremont Street
TORONTO
193 Yonge Street

LEO FEIST

711 Seventh Ave.

**Real
Mild Sentiment
With Fox Trot Rhythm
SWEETHEART**

Words by Benny Davis
Music by A. Johnson

**VAN & SCHENCK'S
BIG HIT IN THE
ZIEGFELD FOLLIES**

WANG WANG BLUES

**A Positive Hit Wherever
Played or Sung**

By Gus Mueller, Buster Johnson,
Henry Busse

*"You can't go wrong
with any 'Feist' song"*

**Europe and America's
Biggest Sensation**

MY MAN (MON HOMME)

Music by Yvain
English Lyric by Channing Pollock
Sung by Miss Fannie Brice in
Ziegfeld Follies 1921. Singing
Rights Restricted for Florenz
Ziegfeld, Jr.

CHICAGO
Grand Opera House Building
PHILADELPHIA
1228 Market Street
MINNEAPOLIS
2 Lyric Theatre Building
KANSAS CITY
Gayety Theatre Building

**A song
your audience will
not forget**

ABSENCE

(Makes the heart grow fonder)

By Alex Sullivan and Harry Rosey

**Inc.
York**

MELODY LANE

MUSIC BUSINESS RETURNING TO FORMER CONDITION

Sales Are Not as Large as in Pre-War Days but Increased Price Brings Receipts Up to Good Figure—Retail Price Still Too High

With the opening of the fall theatrical and musical season, the music business has started to return to a condition resembling that of the pre-war days. Not that songs are selling in anything like the quantities that prevailed when the bulk of popular tunes retailed for ten cents, but in good-sized quantities and with the prevailing rate, a much higher one than in the old days, business is decidedly on the uplift.

Despite this, conditions are far from satisfactory due to a number of causes. One of these, and an important one is the fact that music is being retailed at a price which is too high. Prior to the war the great majority of popular hits, in fact almost all of the numbers made in the vaudeville houses could be bought at ten cents. With the great amount of cash which was released during the war the fact that a song hit cost more than ten cents meant little or nothing to the average buyer and quantities of songs were sold at prices ranging from twenty-five to forty cents per copy.

The cash shortage of the present day combined with lack of employment, and other conditions due to business reconstruction has curtailed the sales of all luxurious and non-necessities.

Music is by no means alone in this. Even the necessities have suffered, clothing, shoes, in fact practically every article of merchandise is selling in far less quantities than at any time during the past five years.

SCHWARTZ CONDUCTS ORCHESTRA

An interesting episode occurred at one of the largely-attended open air concerts given the other day on the green of Columbia University, New York, by the Goldman Concert Band, Edwin Frank Goldman conducting. In response to the demand for encores, Mr. Goldman selected "Molly on a Trolley," written by Jerome & Schwartz. Spotting by a happy chance the presence of Jean Schwartz himself in the forefront of the audience, Mr. Goldman invited the composer on the bandstand, and handed his baton over to the originator of such popular airs as "Bedelia," "Mr. Dooley," and other familiar hits of the past and present. Nothing loth, Mr. Schwartz conducted his "Molly on a Trolley" right royally, and its reception was cordial and vociferous. These summer concerts, given under the auspices of the Columbia University, have proved an immense boon and a great success throughout the season of twelve weeks.

LONDON COMPOSER WINS PRIZE

LENNOX, Mass., Aug. 29.—H. Waldo Warner, viola player of the London String Quartet, has won the Mrs. Frederic Shurtleff Coolidge's \$1,000 prize for the best chamber music trio. The jury, who have been stopping at the Maplewood Hotel in Pittsfield as guests of Mrs. Coolidge, was composed of Wilhelm Willeke, cellist, chairman; Efrem Zimbalist, David Stanley Smith, Ernest Hutcheson, and Oscar Sinneck.

OPEN BIG REHEARSAL ROOMS

CHICAGO, Ill., Aug. 29.—Waterson, Berlin & Snyder have opened large rehearsal rooms in their Chicago headquarters, which are to be devoted to large girl acts and tabloids. Frank Clark, local manager, stated that the demand is so great for space here that he plans to add more.

Phonograph records and music rolls, closely allied with the music business are suffering fully as much as the songs, showing conclusively that the success of one depends largely upon the other.

Practically all of the big retail dealers in other lines have made drastic cuts in merchandise. This doubtless has helped to improve sales. The retail music dealer however is not, with the exception of some few instances, doing this. He is holding up the price which prevailed during the war and this without the slightest doubt is curtailing sales. He cannot pass the blame along to the publisher, who has in almost all cases reduced his music price to a rate which would allow the dealer to sell at a decidedly lower price than prevails to-day.

A few of the syndicates have cut the retail price of popular songs to twenty-five cents per copy but this does not seem to be low enough. When the purchaser remembers the big hits which he bought a few years ago at ten cents, the drop from the war rate of thirty-five or more does not seem sufficient.

The publishers with outstanding hits in their catalogues are doing a good business, but throughout the industry there is not the big steady sale which usually prevails at this time.

The solution of the problem is a hard one. The return to the old ten-cent price is out of the question and the next figure at which songs are selling is too large a jump from the old rate.

McKIERNAN BACK FROM VACATION

Joe McKiernan, the song writer who is collaborating with Frank Bacon and Milt Hagen on a new musical play, has just returned to New York after a three months' "working vacation" aboard "The Snuggle."

During their vacation, McKiernan and Milt Hagen completed the book, lyrics and score of the play begun with Frank Bacon in New York early in the summer. The title has been changed from "Tahoe," but the new name has not yet been announced. Milt Hagen is still in Canada but will return to New York within the next few weeks.

AXT GETS JUDGMENT

Harry Axt, the song-writer, secured a judgment from Judge Friedlander in the Third District Court, through his attorneys, Kendler and Goldstein, last week, against Ben Ali Haggin, for the total sum of \$441.20. This was for the furnishing of an orchestra and his (Axt's) services at an affair given at Haggin's home. The action was brought in June. This is the second judgment which Axt has secured against Haggin this year through Kendler and Goldstein, the first being for an affair at Delmonico's.

BERLIN MOVING ON SEPT. 10

Irving Berlin, Inc., have postponed their moving date until September 10th, on account of their new quarters in the Churchill Building at Broadway and 49th Street not being finished by the renovators.

FEIST MANAGER IS ILL

SAN FRANCISCO, Aug. 22.—H. C. Johnson, Pacific coast manager for Leo Feist, Inc., is suffering from a severe attack of rheumatism and has gone to Byron Springs for treatment.

AMENDMENT POSTPONED

The proposed Canadian Amendment to the Customs Act which provides that United States music publishers must affix the words "Printed in the U. S. A." on all music shipped into the Dominion or become subject to an additional duty of 10 per cent has been postponed. According to the terms of the act it was scheduled to come into force on the first day of October but it has been postponed until Jan. 1st, 1922.

United States music publishers were of the belief that the printing of the usual imprint upon the cover of music was sufficient to meet the terms of the new act but the Canadian authorities held that the exact wording of the act must be adopted.

KORNHEISER LOSES CAR

Thieves got Philip Kornheiser's automobile last week and the Leo Feist, Inc., professional manager is now using the street cars and subways pending the purchase of a new one.

The car was left for a moment in front of the Feist professional offices on Seventh avenue in the middle of the afternoon while the chauffeur went in to deliver a message. No trace of the car was found upon his return.

WESLEY & DYSON PLACE TWO

Louis Wesley and Hal Dyson, who collaborated with Kendis and Brockman on "Apache Love," have written two new numbers, "Yes or No," and "Big Honolulu Honey." They have placed the songs with E. B. Marks and Jack Mills, Inc., respectively.

BARRON OUT OF BDWY. CO.

Ted Barron has severed his connection as head of the band and orchestra department of the Broadway Music Corporation. Mr. Barron was the third incumbent to hold the position in the past few months. No successor has been named by the firm as yet.

PAULINE FROHLICH WITH BERLIN

Miss Pauline Frohlich is now in the professional department of Irving Berlin, Inc. Miss Frohlich is well known in popular music circles, having been with Shapiro, Bernstein, for the past four years.

FISHER TO OPEN IN ST. LOUIS

Carroll White, formerly of the Fred Fisher Boston office, has gone to St. Louis to establish a branch office there for the firm. Mack Morris of the Chicago office has gone to San Francisco branch as manager.

SULLIVAN PUTS HIT OVER

Alex Sullivan, the newspaperman, has landed a hit with the Feist firm. The number is called "Absence," and although released but a few weeks ago is scoring a decided success.

COLWELL WITH BERLIN

Lew Colwell, associated with Waterson, Berlin and Snyder for quite a number of years, is now a member of the Irving Berlin staff.

LEWIS ON WESTERN TRIP

Al Lewis, sales manager for the Triangle Music Publishing Company, has left for an extended business trip through the middle West.

ELLIS SCORES WITH NEW SONG

Harry Ellis, the tenor, now appearing on the Interstate time, is scoring a big hit with the new Ted Snyder song "I Wonder If You Still Care for Me."

WOODWARD WITH JACK SNYDER

Matt Woodward, the author and lyric writer has been engaged by the Jack Snyder Music Co., as lyric manager.

THE LEADSHEET

Arranged by M. H. S.

John Bratton, the writer of "Before We Say Good Night," which is being published by Remick, is an old time song writer who is coming to the front again. Bratton had several hits to his credit more than twenty years ago, and was one of the few men who were responsible for the passing of the bill through which music publishers and song writers are now enjoying royalties from the mechanical reproducing firms, fighting for the bill on his time and money. Most of his songs now being reproduced on records and music rolls were written before the law governing such royalties went into effect.

Right at the start, "Taps," Irving Berlin's band and orchestra man faithfully promised to give us a "Good bust in the nose," if we ever wrote anything scandalous about him in our column. We said nothing, but bided our time. Last Friday afternoon, we witnessed the disgraceful scene of this rotund gentleman tangled up in several trunk line telephone plugs, at the switchboard, fighting with central for a clear line, and every tittering Jane in the place yelling "Hey, Taps, give us a number," etc. After letting them slip one over on him, like that, should this guy be allowed to remain in the union? We say, "Out with him!"

A field of publicity and an unusually good plugging stunt that should not be overlooked by music firms is the window displays that may be had in different stores. Last week the S. S. Kresge store on 125th street, had a whole window with an assortment of display advertising featuring L. Wolfe Gilberts, "Down Yonder," which resulted in big sales.

In the Rudolph Wurlitzer window on West 42nd street, the records of Jack Mill's "Sleepy Head," were given a boost. A whole window was given over to a set that included a log cabin, old mammy and pickaninny, a prototype of Uncle Tom, carrying a banjo, etc., every detail being worked out perfectly to mats representing green grass in front of the cabin, and one of the busiest thoroughfares in the world, increased sales are bound to be the result.

Lew Brown and Albert Von Tilzer enjoy the reputation of being song writing partners who have worked together amiably for the past twelve years, which they think is a record for any team. In addition to that record they have a considerable number of comedy song hits to their credit. Brown is a very human sort of person, modest for one thing, and admits that he never wrote a real hit until after he was married, which is more than many writers will concede. Mr. Brown having been in the game a number of years before joining the ranks of the benedicts. "Dapper Dan" is the team's latest effort for the Broadway Music Corporation, and Brown gives his little daughter credit for the lyric, he having written it as a result of her attachment for a dapper porter on a Pullman train, on which his family were travelling last Spring.

Speaking of the Broadway Music Corporation, Ted Barron having severed his connection with the firm everyone is rooting for Hal Wells to succeed him. Mr. Barron was the head of the band and orchestra department.

EMPIRE GETS HOWARD SONG

The Empire City Music Company with offices in the Gaiety Theatre Building has just accepted for publication a new song written by Frank Schubert, and Sam Howard, brother of Eugene and Willie Howard. The number is entitled "When I Hear Them Play A Dixie Melody," and when first sung by Howard last week at the Strand Theatre in White Plains, it was necessary for him to take a number of encores, and proved the hit of his act. A few other Empire releases are "In the Still of the Night," "Helen My Dear," "Without You Sweetheart Mine."

BURLESQUE

OPEN SHOP WAR IN BURLESQUE IS ENDED

PEACE PACT SIGNED WEDNESDAY

The burlesque strike has ended and an agreement between the managers and union officials was reached last Wednesday. A meeting was held in the Columbia Theatre building between the officials of the Columbia Amusement Company and the American Burlesque Association, with James Lemke president and Richard Greene, vice-president of the stage hands' union, also Joseph N. Weber, president of the musical union, who agreed upon the terms. Leon Lasky drew up the papers, which were signed by Rud Hynicka, representing the Columbia Amusement Company, and I. H. Herk representing the American Burlesque Circuit, as well as the three officials of the two unions.

The yellow card system has been eliminated for a term of three months. This was the main object the managers were holding out for, they claiming that their overhead had been increased by the burden of extra stage hands to the point that they could not stand it any longer. There was no cut in wages, the stage hands and musical directors receiving the same salary as they did last season.

The musical directors will not be paid for the lay-off weeks, which has been agreed upon for two weeks on the season. There is to be no walkouts or lockouts, without giving the other part a reasonable length of time to adjust any troubles.

Both burlesque circuits sent out circular letters to all show managers and house managers giving the details of the agreement on Thursday of last week.

The new agreement took effect on Monday, September 5. The union men started signing up Thursday morning and many of them left at once to join their shows. Everyone seemed happy around Columbia Beach when it was announced that an agreement had been reached and both managers and the union men felt that they had gained a victory, but one thing was noticeable that there was no boasting on either side. Now every one can get down to business and with the help of the boys, the managers can now try to get back some of the money they lost at the end of last season.

Below is a copy of both agreements:

Memorandum of agreement made between International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, first party; and Columbia Amusement Company and American Burlesque Association, Inc., second parties;

Witnesseth:

Whereas: A controversy is pending between the parties hereto, and; Whereas: said parties are desirous of adjusting the differences involved therein;

Now therefore, the following summary shall constitute the terms of adjustment;

1. Suspension of yellow card for three months dating from September 5, 1921.

2. No department. . . . No man as applied to traveling attractions.

3. House shall furnish traveling attractions when called upon, electrical equipment not to exceed two bunch lights and two strip lights, which shall be construed in no way to interfere with I. A. T. S. E. laws now in existence; when more than above amounts shall be called for the necessary local men to operate same shall be employed at the local scale.

4. Any reductions in local scale made to other representative branches of the theatrical industry shall apply to Columbia Amusement Co. and American Burlesque

Association, Inc., their companies and theaters booked by them.

5. In case of any local wage dispute there shall be no walk out or lock out until a reasonable opportunity has been given to International Officers and Columbia Amusement Co. and American Burlesque Association, Inc., to become active in an effort to induce the contending parties to settle the dispute.

6. Any member of the I. A. T. S. E. who has accepted employment from any of the theaters or shows affiliated with the Columbia Amusement Company or the American Burlesque Association, Inc., shall not be disturbed in his or their present employment but shall be signed with his present employer under contracts of the I. A. T. S. E. in compliance with the laws thereof. The above adjustment shall take effect immediately and shall continue in force and effect for a period of one year from date, excepting article 1, which applies to the Yellow Card. All legal proceedings brought by either Columbia Amusement Co. or American Burlesque Association, Inc., or any of the shows or theaters affiliated with them or either of them, against the I. A. T. S. E. or any of its locals, shall be discontinued, and mutual releases shall be exchanged between the I. A. T. S. E., acting on behalf of itself and its various locals, and the Columbia Amusement Co. and American Burlesque Association, Inc., acting on behalf of themselves and the shows and theatres affiliated with them, on account of any alleged breaches of contract and any other matter or thing involved in the controversy hereby adjusted.

Dated New York, Aug. 31, 1921.

International Alliance of Stage Employees and Motion Picture Machine Operators of the United States and Canada.

By JAMES LEMKE, Pres.

RICHARD GREEN, Vice-Pres.

Columbia Amusement Co.,

By RUD K. HYNICKA, Treas.

American Burlesque Association, Inc.,

By I. H. HERK, Pres.

Memorandum of agreement between American Federation of Musicians of the United States and Canada, first party, and Columbia Amusement Company and American Burlesque Association, Inc.

Witnesseth:

Whereas, a controversy is pending between the parties hereto, and

Whereas, said parties are desirous of adjusting the differences involved therein,

Now therefore, the following summary shall constitute the terms of adjustment:

1. The American Federation of Musicians agrees that no local Union affiliated with it shall demand a larger number of men to be employed in burlesque houses represented by Columbia Amusement Company and American Burlesque Association, Inc., than were employed in same houses during the theatrical season of 1920-1921, and the Columbia Amusement Company and American Burlesque Association, Inc., agree that no lesser number shall be employed therein;

2. American Federation of Musicians agrees that traveling leaders shall be permitted to make contracts with shows affiliated with Columbia Amusement Company and American Burlesque Association, Inc., under conditions providing for two (2) single-weeks lay-off during the entire season of 1921-1922 without pay.

3. Any reductions in local scale made to other representative branches of the theatrical industry shall apply to Columbia Amusement Company and American Burlesque Association, Inc., their companies and theatres booked by them.

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OPENING DATE CHANGES ARE MADE

MANY ON BOTH CIRCUITS

The Columbia Amusement attractions will play the Colonial in Utica for a few weeks, instead of the Gayety. The Colonial will open on Thursday of this week with Al Reeves Show. Commencing next week the three one nighters after Jersey City, Perth Amboy, Plainfield and Stamford will be back on the Columbia Circuit.

Des Moines will not open until September 25 due to the street car troubles, which it is expected will all be settled by that time. The shows will play Sunday, Monday and Tuesday in this city, when they start playing there. They were to play but two days.

Youngstown and Akron will not open this week and may not for a few weeks more, but it is expected that these cities will be ready by the middle of September.

It was announced in the offices of the American Burlesque Circuit last week the Trocadero, Philadelphia, will not be on the circuit after next week. This will leave but two houses in Philadelphia on the Circuit, the Bijou and Peoples.

The Penn Circuit will open next week. Up to going to press the circuit will compose the following cities: Uniontown on Monday, Cumberland on Tuesday, Wednesday not filled in as yet, Williamsport Thursday, Lancaster on Friday and York on Saturday. Wednesday will be filled in this week.

The American shows will play Scranton in a few weeks. Arrangements have been completed to play Miles Academy in that city for three days, splitting with Wilkes-Barre. The week after Schenectady will be as follows on the American Circuit, Monday, Elmira; Tuesday and Wednesday, Binghamton; Thursday, Oswego; Friday and Saturday, Niagara Falls.

The week between Philadelphia and the Olympic, New York, has also been changed. The shows will play Allentown Monday, Reading Tuesday and Wednesday, Camden Thursday, Trenton Friday and Saturday. This also goes into effect next week.

LIVINGSTON WITH "BON TONS"

Frank Livingston left New York, Sunday, for Buffalo, where he at once took over the management of the "Bon Ton Girls." Livingston managed the "Sweet Sweetie Girls" on the American Circuit last season.

"MUTT & JEFF" AT LYCEUM

PATERSON, N. J., Sept. 3.—Sim Williams "Mutt and Jeff" show played three days at the Lyceum closing to-night. It did very good business and is one of the best "Mutt and Jeff" shows that has ever played here.

OTTO CLEVES MARRIES

It was learned early last week that Otto Cleves manager of the "Jingle Jingle" Company on the Columbia Circuit and Lucy Ali a member of the same company were married in Stamford, Conn. on August 1.

"BIG SHOW" OPENS

PATERSON, N. J., Sept. 5.—Billy Watson's "Big Show" opened its season today at the Orpheum here to big business. Watson claims it is the best show he ever had.

COLUMBIA REOPENS WITH "JINGLE JINGLE," CLEVER COMEDY SHOW

The Columbia Theatre opened its season Labor Day with I. H. Herk's "Jingle Jingle" Company, to a fair sized house. Harry Steppe and Harry O'Neal are featured. O'Neal is responsible for the book and staging. Jesse Greer, the program states, wrote the music, and the dancing numbers were staged by Fred Clark.

A number of sets of scenery are the same as were used in the show last season, repainted, and there are several new sets. The cast is new with the exception of three of the principals, who were with the show last season, Harry O'Neal, Stella Morrissey and Frank Anderson. The costumes are very pretty and the chorus, with many new faces, is a credit to the show. The girls all work well and displayed plenty of pep in the numbers, which had been cleverly staged.

For a first performance, "Jingle Jingle" proved an excellent entertainment and moved along very smoothly, the comedy scenes getting over most satisfactorily and the musical numbers were received warmly. The electrical effects were good and the scenery blended well with bright coloring effects.

Harry Steppe is the principal comedian. This is Steppe's first appearance at the Columbia with a show, and he surely has made good. He is wearing crepe this season, which is a good move on his part, as they want it in burlesque. He was very funny Monday afternoon and worked with more speed than we have ever seen him in the past, due mostly to the fact that he has two fast men working alongside of him. He is wearing flashy clothes and as a Hebrew comedian he classes with the best. His dialect and natural mannerisms are liked.

Little need be said of O'Neal as a straight man, as we know of none better in all around work. He reads lines distinctly, is commanding in appearance and manner. His wardrobe is neat and in his work he is progressive and fast.

Frank Anderson is doing second comedy, playing the part he did last season. This young man doing the Celtic character is amusing and fast. His dialect is pleasing to hear and he portrays the role of a well-to-do Irishman.

We have seen Stella Morrissey several seasons in the past, when this young lady was considered one of the best-gowned principals in burlesque, but we might say that this season she has outdone the past with her wardrobe. Her gowns are simply stunning. They are novel in design and real creations. It would be doing Miss Morrissey an injustice to say which was the handsomest, as she displayed several of unusual beauty and, best of all, she can wear them, each in turn displaying her well-formed figure. Miss Morrissey is the prima donna and rendered her numbers well, although her first number was not her style of a song and she should replace this number for one more suited to her.

Margie Coate, one of the best all around women in burlesque, was a decided success in all she attempted, reading her lines with complete ease and putting numbers over as she only knows how. Miss Coate is a most charming young lady to look at, bubbling over with personality, and easily won her way into the hearts of the audience. Her wardrobe is beautiful and very becoming, which consisted of seven prettily designed dresses. Evelyn Ramsay was seen at her best. We have watched Miss Ramsay for the past several seasons, but never did she stand out as she has this year. She has been given something to do with this show and she does it. She is a clever soubrette, who can dance and at the same time put a number over as it should be. She worked with lots of ginger in her numbers and in the scenes. Her dresses are attractive and classier than any she has shown us before. She makes a half a dozen changes.

Billie Purcella is in several scenes and does well but stands out with his dancing. He does some dancing in one of the numbers with Miss Ramsay and a specialty later in the show that was worth while. This boy is no mean hooper and will make them go some to follow him.

Eddie Murray and Frank Hughes play small parts and do a specialty.

Miss Morrissey sang "Tuck Me to Sleep," "I Wonder," "Queen of the Sea," "Naomi Sam" and "Oriental Nights."

Miss Coate sang "Stolen Kisses," "Emaline" and "Callina."

Miss Ramsay sang "Melon Time in Dixie," "When Francis Dances" and "Daddy Dan."

Murray and Hughes offered a singing and piano act in one of five numbers and did very well.

Purcella and Ramsay in a singing and dancing specialty went very big. It is a clever act and was appreciated by those out front.

Margie Coate, with a good selection of numbers, offered a single specialty that just cleaned up. She sang four songs of a different variety and was presented with a large basket of flowers at the end of her act.

"Jingle Jingle" is a corking good show and it will be a far better one in another week or so. It has fine material, with plenty of comedy.

BURLESQUE NEWS

(Continued on Page 29)

DRAMATIC and MUSICAL

"TWO BLOCKS AWAY" WITH BARNEY BERNARD IS COMEDY SUCCESS

"TWO BLOCKS AWAY," a comedy in three acts by Aaron Hoffman, presented by Chas. Dillingham at the Geo. M. Cohan's Theatre on Tuesday night, August 30, 1921.

Jane.....Marie Carroll
Captain Maggie.....Alice Endres
Robert Ives.....John Rutherford
Bill Lewis.....John Cope
Nathaniel Pommerantz.....Barney Bernard

Nora Finnegan.....Kate Morgan
Tom Roland.....Robert Craig
Giuseppe.....William Morlin
Martin.....Wallace Erskine
Mrs. Watson.....Jesse Nagle
Molly Finnegan.....Hope Sutherland
The "Duke".....Charles Edwards
Officer Donovan.....Charles Henderson
Jimmy Finnegan.....Clyde Dillson

The formula for writing a successful play, which previously has been held by only a few playwrights, has been discovered by Aaron Hoffman. The artistic play is not always, in fact rarely, the successful play, and this fact has evidently been given due consideration by Hoffman. He has written a play that fits Barney Bernard like a glove, and which will be a fit successor to last season's "Welcome Stranger."

Like a vaudeville act this play is chock full of jokes, and puns—most of them funny and some of them not so new. There are no humorous situations and the author was forced to take every possible advantage to inject the laughter provoking talk.

The first act is long, the whole plot unfolding itself so that the audience could know what the ending would be. In this, however, the author has taken a lesson from the motion picture audience. He knows how much the playgoer likes to foresee the finish.

Nate Pommerantz, played by Barney Bernard, is a poor, warm-hearted shoemaker, living in his basement shop on Second Avenue with a young adopted daughter. He is in partnership in this adoption with Bill Lewis, a big, brusque boss carpenter who lives nearby, both having adopted her when she was a baby. Nate is very poor because he never asks for payment of his work, most of the neighborhood owing him bills of long standing. Jane, the daughter, played by Marie Carroll, pleads with him to make his customers pay up, and he at last is forced to agree to start on Mrs. Finnegan, who owes him a large bill. Instead of collecting the bill Nate gives her \$100 more, which he had just received from an insurance company, to bail out her boy, accused of a bond theft. Instead of giving her son up for trial, as she had told Nate she would, Mrs. Finnegan gives him the money and tells him to take the train for Canada.

Then Robert Ives, an unscrupulous young lawyer, notifies Nate that he is sole heir to \$250,000 from the estate of his grand-uncle. With this news Nate becomes suspicious of all his old friends of the neighborhood, even Bill Lewis. This suspicion is heightened when he finds out that Mrs. Finnegan lied to him.

Nate, in the second act, is a millionaire with a big residence on Fifth Avenue—two blocks away—having substantially increased his fortune in one year. He no longer has his old friends, and his daughter Jane is in Europe. He is changed from the open-hearted cobbler to a crabby old man. His daughter arrives home, and tells him that she is being given a birthday party in the old neighborhood. Nate refuses to go and also forbids her to go, ordering her lover, a young mechanic from "two blocks away," from the house. Then he finds out that Robert Ives, the lawyer now his chief business assistant, is crooked, and that the money he in-

herited did not really belong to him, but that Bill Lewis's dead wife, Sadie Greenbaum, was the direct descendant—therefore the money should have gone to Lewis. Jane learns of this and tells him if he doesn't give it back she will leave him. She leaves him, and Nate is broken-hearted but must go to a business meeting. The act is concluded with a soliloquy by Nate in front of a mirror, which he finally breaks with his walking stick in his anger at his own duplicity.

The third act is at the Second Avenue flat of Bill Lewis, where the party is taking place. Here Lewis has cleared up the mystery of the bond theft, Ives being the guilty man. The bonds are recovered, the Finnegan boy is returned to his mother, and Nate finally shows up, returning the \$250,000 to Nate, but still having the rest of the money that he made. Jane is engaged to her lover, and all ends well with Nate murmuring in exhausted sleep—"It ain't what you got here that counts"—pointing to his pocket—"but what you got here"—pointing to his heart.

John Cope, who plays the part of Bill Lewis, is perfection itself. His portrayal is equally as fine as Bernard's. Marrie Carroll is a trifle too refined in the first act, but as the property is exchanged for riches, her refinement becomes more fitting.

"THE WHEEL" IS STRONG SERMON AGAINST GAMBLING

"THE WHEEL," a drama in four acts by Winchell Smith. Presented by John Golden at the Gaiety Theatre, Monday evening, August 29, 1921.

CAST

Theodore Morton.....Frank Burbeck
Theodore Morton, Jr.....Charles Laite
Edward Baker.....Thomas W. Ross
Harry Parke.....Stuart Fox
Sam Marks.....Harold Seton
Stella Wittstein.....Margot Williams
Kate O'Hara.....Ida St. Leon
Norah Rooney.....Leila Bennett
Bridget Rooney.....Josephine Williams
Jack LeRoy.....J. Francis O'Reilly
Mr. D.....Richard Malchelin
Mrs. S.....Herbert Saunders
Mr. G.....John Clements
Dave.....Frank Keogh
Charlie.....Rodney Thompson
Fred.....David Sabel
Jake.....George Shevlin
Monty.....Albert Roccardi
George.....Julius Johnson
Tony.....Frank Miller

When John Golden put "The Wheel" into the Gaiety Theatre, if he expected to make a record breaking success out of it, he should have remembered that old axiom, "Lightnin' never strikes in the same place twice." For, to be real frank, "The Wheel" is going to find the going hard on the theatrical road because its structure and the ingredients used in putting it together are both flimsy and antiquated.

The plot is simple. A gambling husband and a wife who would reform him. She does not do it by lecturing or nagging, but, instead, opens her own gambling house where her husband loses all, finally realizing the folly of his ways when his wife reveals what she has done.

The piece is a sermon against excessive gambling. But a sermon in order to succeed, must directly hit more playfolk than does this offering. After all, how many in the audience have played roulette? And how few of these many are roulette addicts?

Of course, one does not necessarily have to be a sinner to enjoy a sermon, if the sermon is sugar-coated with entertainment. But, in "The Wheel," the plot is so frail and the bright moments practically nil except for a love affair between an Irish working girl and a young Jewish boy that it is no surprise that on its second night, the curtain fell on the "big" act with hardly a round of applause.

Leila Bennett, as Norah Rooney, a phlegmatic Irish lass, and Harold Wald-

ridge, as Sam Marks, whom Norah chooses to call her "kike" sweetheart brought the play out of the rut now and again. Winchell Smith would do well to rescue these two characters, tuck them away in his closet of ideas and put them in some later and better play that he might write.

One more splendid piece of acting was offered by Thomas W. Ross, who portrayed the role of a gambling-house keeper remarkably well. Ida St. Leon was rather colorless as the wife. Charles Laite was just the kind of a wealthy old father we are used to seeing on a stage. Margot Williams, in a thankless part, acted it accordingly.

MARJORIE RAMBEAU IS CHARMING IN NEW ZOE ATKINS PLAY

"DADDY'S GONE A-HUNTING," a play in three acts by Zoe Atkins. Produced at the Plymouth Theatre, Wednesday night, August 31, by Arthur Hopkins.

CAST

Julian Fields.....Frank Conroy
Edith.....Marjorie Rambeau
Janet.....Frances Victory
Walter Greenough.....Lee Baker
Theodore Stewart.....Hugh Dillman
Mrs. Dahlgren.....Helen Robbins
Mrs. Price.....Winifred Wellington
Oscar.....Manart Kippen
Olga.....Olga Olova
Laura.....Jean Wardley
Knight.....John Robb

If the question were to arise: Is Zoe Atkins to be thanked for an excellent play the means of keeping the lovely Marjorie Rambeau before the public, or both, the chances are that the author of "Declasse" would be thanked for the appearance of Miss Rambeau. For though "Daddy's Gone a-Hunting" is not the kind of a play that is supposed to go over with a bang, the theme has been used before (the present variation is new of course) and the interest allowed to lapse as the play proceeds, the dramatic force also diminishing as it went along. Despite this Miss Rambeau made up for the author's lack of invention by giving a wonderful performance, with all the advantages that her radiant beauty and enthusiasm could give it.

Frank Conroy as Julian Fields, an artist, who has put in his time flirting with small women, and who prefers the company and the squalor of Greenwich Village to a spotless flat in Harlem and his wife, Edith, played by Miss Rambeau, returns from Paris and as usual takes for his lady love the first woman who happens along. The wife who loves him listens to his declaration, and noted his indifference with dumb pride, as he announces his desire for freedom. Here Miss Atkins had a chance to get away from the usual rut into which playwrights generally run; however she went the usual way.

For a time Edith Field tried to live with her husband in Greenwich Village, in his artist's studio. That is, he was supposed to be an artist, though no one remembers having seen him work for any length of time. However, his insistence upon freedom leads him to be too constantly associated with his benefactress, whose husband turned to the divorce court for relief. When Fields conceded to his wife the same lassitude of conduct, she left him in disgust and went to live in an apartment overlooking Central Park, with a man who up until that time honorably loved her.

Even the death of the child—which was easily foreseen—could not bring the estranged couple together again. There are some sentimental, gushing scenes, keyed to a low pitch, and the end came with the faint suggestion that the wife still had a warm spot in her heart for the man, whom any normal woman would have loathed.

"THE POPPY-GOD" ORIENTAL PLAY IS STORY OF REVENGE

"THE POPPY-GOD," a drama in three acts and a prologue by Leon Gordon, LeRoy Clemons and Thos. Grant Springer, presented by the Selwyns at the Hudson Theatre on Monday night, August 29, 1921.

Hop Lee.....Harold Seton
Gin Long.....Harry Mestayer
Wo Ling Wo.....Geo. MacQuarrie
Stanley Bennett.....Ralph Morgan
Sue Ming.....Edna Hibbard
Joe.....Nick Stark
Sadie.....Doris Marquette
"Nick" Lewis.....Frank Allworth
"Doc".....H. Conway Wingfield
Billy Grant.....Robert Brister
Margery Dean.....Ruby Gordon
First Tough.....Donald Strobog
Second Tough.....James Millward
Detective.....Judson Langill
Workman.....Victor Goddard

This new production of the Selwyn's is the evolution of the Chinese plays with which New York was inundated last year and the year before. Better than most of its forerunners it is yet not quite so good as the best of them.

One thing for which the authors are to be commended is the comparatively few deaths that take place. The only death on the stage is at the end of the play, and that one was expected—the audience being made to feel glad that it occurred so that the pitiful hero could be put out of his misery.

Ralph Morgan, as the unheroical hero, played a most difficult part with great fidelity, although in the first act his portrayal of the weakling seems a bit overdone.

Stanley Bennett, played by Ralph Morgan, is a weak-willed young Englishman, an artist of good family, who had lived a great part of his life in China. The prologue is a scene aboard ship, San Francisco bound, and Bennett is made to promise by his mother not to enlist in the British army for service against Germany, war having been declared.

The first act is in the house of Wo Ling Wo, a rich Americanized Chinaman, across the bay from San Francisco, six months later. Bennett is the paying guest of the rich merchant, supported by remittances forwarded by his mother. A tong brother of Wo Ling Wo, named Gin Long, tells the merchant that Bennett has "defiled the honor of his home" by making love to Wo's young Chinese wife. He stands ready to kill Bennett at once, to cleanse said honor, but Wo decides to go about getting his revenge in a more subtle way. Bennett, incidentally, is deprived of his income, and is cast out of his host's home. He takes Sue Ming, the wife of Wo, with him.

The second act is laid in "Joe's" saloon on the Barbary Coast, two years later. Bennett is now a sorry sight, a hopeless dope-fiend, fed with the evil product of the poppy flower by the hand of Gin Long. He at last gains courage to apply for enlistment in the British army, his new strength coming from a meeting with an English girl doing missionary work. He is rejected, however, because of his poor physical condition, and the final act shows his submission to the opium pipe. He is finally finished off by the substitution of a poison pill for the opium by the insidious Gin Long, the tool of Wo Ling Wo, who fiendishly gloats over his successful revenge, Sue Ming having been driven to earn her living on the streets.

The first act is heavy with the artificial Chinese formalities of speech-flowery phrases. The second act is strong, the characterization of a booze-broken doctor played by H. Conway Wingfield, being an outstanding feature. Harry Mestayer, who plays the role of the insidious Gin Long, is splendid. Edna Hibbard, as Sue Ming, is studiously unemotional, as befits her part.

B. F. KEITH VAUDEVILLE EX.

NEW YORK CITY

Palace—Chas. Withers & Co.—Joe Darcy—Daphne Pollard—Wm. & Joe Mandel—Val & Ernie Stanton.

Riverside—Samson & Deilah—Betty Washington—Dummett—Jim McWilliams—Imhoff, Conn & Corinne—Ford, Sheehan & Ford—Harry Fox & Co.—Gallagher & Shean—Bud Snyder & Co.

Royal—Sylvia Loyal Co.—Pearson, Newport & Pierson—Frances Pritchard—Clara Howard—Geo. McFarland—Whipple Nuston Co.—Elinore & Williams—Roland Travers Co.

Broadway—Middleton & Spellmeyer—Jean Granese & Co.—Donovan & Lee—Irving & Jack Kaufman.

51st Street—The Only Girl—Oakes & Delur—Adler & Dunbar—Handers & Mills—Vincent O'Donnell—Mary Kurty & Partner.

Jefferson (First Half)—Behind the Scenes—Billy Glason. (Second Half)—Musical Hunters—Stanley Caffery—Dave Roth—Ula Sharon & Co.

Regent (First Half)—Dorothy Richmond & Co.—Royal Gascogne—Burt & Rosedale—Herman Timberg—Ula Sharon & Co. (Second Half)—Bessie Clifford—Mrs. Gene Hughes.

Coliseum (First Half)—Jas. & Etta Mitchell—Yvette Rugel—Four Jacks and a Queen. (Last Half)—Ann Gray—Dale & Burch—Ivan Bankoff & Co.

Fordham (First Half)—Jack Hanley—Arnold & Lambert—Ivan Bankoff & Co. (Second Half)—Jas. & Etta Mitchell—Yvette Rugel—Herman Timberg.

Franklin (First Half)—Bessie Clifford—Dave Roth—Taran. (Second Half)—Jack Hanley—McDevitt Kelly & Quinn—Howard & Sadler—Wylie & Hartman.

BROOKLYN

Orpheum—Sherwin Kelly—Rolls Royce—Richard Kean & Co.—Fenton & Fields—Rolf's Revue—Spencer & Williams—Patricia.

Bushwick—The Joannys—Claudia Coleman—Lorraine & Crawford—Rome & Gaut—Bert Errol Co.—Bert Baker—Ben Welch.

Flatbush—Johnson Baker & Johnson—Cates Bros.—Sallie Fisher & Co.—Sidney Phillips—Doris Humphrey's Dancers.

Boro Park (First Half)—Musical Hunters—Jack Levere—Wylie & Hartman—Howard & Sadler. (Second Half)—Burt & Rosedale—Arnold & Lambert—Billy Glason.

Far Rockaway (First Half)—Joe Towle—Mrs. Gene Hughes—Eddie Miller & Co. (Second Half)—Jack Levere—Royal Gascogne—Ruth Royce.

BALTIMORE

Maryland—Miller & Capman—Herman & Shirley—Johnny Burke—Frank Ward—Hartley & Paterson—Ballot Three—Hackett & Delmar—Mrs. Wellington's Surprise.

BOSTON

Keith's—Dare Bros.—Ray Raymond & Co.—Bill Robinson—Fritz Scheff—Reynolds & Donegan.

BUFFALO

Shea's—Prince & Goff—Henry B. Tooner & Co.—Jack McGowan—Fisher & Gilmore—Millership & Gerard—Three Kittars.

COLUMBUS

Keith's—Sealo—Groen & Myra—Piller & Douglas—Millicent Mower—Nat Nazarro, Jr. & Band—Whitfield & Irland—Eddie Ross.

CINCINNATI

Keith's—Valda & Co.—Swor & Westbrook—Lane & Harper—Vaughn, Comfort & Co.—Dooley & Sales—Singers' Midgets.

CLEVELAND

Hippodrome—Toney & George Co.—Mack & James—The Love Race—Sylvia Clarke—Reynolds Trio.

DETROIT

Temple—Scotch Lads & Lassies—Edwin George—Olcott & Mary Ann.

ERIE

Colonial—Dallas Walker—Bob & Peggy Valentine—Dunbar's Tennessee Ten—Tracy & McBride—Geo. Moore & Mary Jane—Jennier Bros.

GRAND RAPIDS

Empress—Reddington & Grant—Russell & Devitt—Harry Holman & Co.—Jennings & Howland—Musicaland—Frank Gaby—Camilla's Birds.

HAMILTON

Keith's—Will & Harold Brown—Peggy Carhart—Lloyd & Rubin—Franklyn Charles Co.—Lemair, Hayes & Co.

INDIANAPOLIS

Keith's—Arthur Baratt—Furman & Nash—Meehan's Dogs—Jack Benny—Alan Rogers & Leonora Allen—Ames & White.

JOHNSTOWN

Majestic—Russell & Hayes—William Morrow & Co.—Jean Metcalf & Co.—Dalton & Craig.

LOWELL

Keith's—Mr. & Mrs. Thomas Martin—Spoor & Parsons—Claude & Marion—McRae & Clegg—Larry Harkins & Co.—Marshall & Williams—James J. Morton.

MONTREAL

Princess—Black & White—McFarlane & Palace—Frank Wilcox Co.—Fred Elliot—Step Lively—Ford & Rice—Joe Laurie & Co.

PHILADELPHIA

Keith's—Three Lordens—Clinton & Rooney—Profiteering—Horace Goldin—Helen Morati—Four Fords—Emily Darrell—Wellington Cross—Corradini's Animals.

PITTSBURGH

Davis—Maxine Bros. & Bobby—Bernard & Garry—Clayton White & Co.—Newhoff & Phelps—Jane & Kathryn Lee—Olsen & Johnson—W. C. Kelly.

Sheridan Square—Green & Lafell—E. F. Harnley & Co.—Frozini.

PROVIDENCE

Keith's—Haig & Lavere—Ruth Budd—Pressler & Klais—Edith Taliaferro—Sawing a Woman in Two—Healy & Cross.

PORTLAND

Keith's—Cooper & Lane—McCoy & Walton—Delyons—Allen & Cantor—Rajah—Foley & La Ture.

QUEBEC

Auditorium—Sarnoff & Sonia—Melroy Sisters—Carney & Rose—Paul Levan & Miller.

ROCHESTER

Temple—Vernon Stiles—La Bernecia—Taylor, Howard & Them—H. G. Ellsworth—Paul Decker & Co.—Roy & Arthur—Dora Duncan & Co.—Sibber & North.

VAUDEVILLE BILLS

For Next Week

SYRACUSE

Keith's—Theresa & Wley—Harry & Anna Seymour—Henry Santry & Band—Elrey Sisters.

TOLEDO

Keith's—Ben Beyer—Walsh & Edwards—Sully & Houghton—Bobby Bernard & Co.—Frisco & McDermott—Glenn & Jenkins—Unusual Duo.

TORONTO

Shea's—Elly the Marvel—Will Mahoney—Dillon & Parker—Frances Kennedy—Bevan & Flint—Courtney Sisters—Lady Alice Pets.

Hippodrome—Jerome & Frances—Fred Lindsay & Co.

WASHINGTON

Keith's—Miller Girls—Seven Bracks—Jed Dooley Co.—Josephine Victor Co.—Chic Sales—Shadowland.

YOUNGSTOWN

Hippodrome—Raymond Wilbert—Billy & Eddie Gorman—Seed & Austin—Jay Velle & Girls—Jim & Betty Morgan—Hope Eden—Davis & Darnell—Wilson Aubrey Trio.

ORPHEUM CIRCUIT

CHICAGO

Palace—Wilbur & Mansfield—Doris Humphrey's Dancers—Lyons & Yosco—Carl McCullough—Martha Pryor—Kellam & O'Dare—Bert Melrose—The Rosellas—Peggy Brennan & Bro.

Majestic—Trixie Friganza—On Fifth Avenue—Weeks & Barron—Kramer & Boyle—Tom Patricia—Willie Solar—The Wintons—Tuscano Bros.

State Lake—Dore's Celebrities—Gene Greene—Byron & Haig—Nash & O'Donnell—Moody & Duncan—Chas. Howard & Co.—Kranz & White—Doyle & Elaine—Frear, Baggett & Frear.

DES MOINES

Orpheum—Larry Comer—Hugh Herbert & Co.—Bailey & Cowan—Tempest & Sunshine—Williams & Wolfus—Mang & Snyder.

DENVER

Orpheum—Gus Edwards & Co.—Jack Ingles—Lady Tsen Mel—Norton & Nicholson—Sandy Samstead & Marion—Three Romanos.

DULUTH

Orpheum—Van Cellos—Dooley & Storey—Swift & Kelly—Margaret Ford—Pearl Regay & Band—Jack Rose—Gautier's Toy Shop.

EDMONTON AND CALGARY

Orpheum—Hughes' Musical Duo—Wood & Wyde—Aileen Stanley—The Caninos—Felix Adler & Ross—Bowers—Walters & Crocker—Wallace Galvin.

KANSAS CITY

Orpheum—Sultan—Fall of Eve—Ed & Birdie Conrad—Geo. Yeoman—Kitty Doner & Co.—Booth & Nina—Kramer & Lytle.

LINCOLN

Orpheum—Tom Wise & Co.—Bronson & Baldwin—Vera Berliner—Wanzer & Palmer—Zuhn & Dries—Clinton Sisters—Cavano Duo.

LOS ANGELES

Orpheum—Wm. H. Crane & Co.—Scanlon, Denno & Dressler—Gallagher & Martin—Carson & Willard—Scarsen & Gardner—Four Lamys—Ford & Cunningham—Gibson & Connell—Frawley & Louise.

MEMPHIS

Orpheum—Bubbles—Jack Joyce—Leo Zarrell Duo—Rodero & Marconi—Bartram & Saxton—Bobbie Gordone.

MILWAUKEE, WIS.

Palace—Bradley & Ardine—Al Wohlman—Joe Bennett—Healy Trio—Jack Lee—Roy & Fox.

Majestic—Trip to Hilland—Clark & Bergman—Morris & Campbell—Wilson & Wilson—Harry Langdon & Co.—The Rios—Frank & Milt Britton.

MINNEAPOLIS

Orpheum—Ed. Marshall—Schlichtl's Mannikins—Adams & Griffith—"Indoor Sports"—Grace Nelson—Moran & Mack—Danse Fantastes.

NEW ORLEANS

Orpheum—Laura Pierpont & Co.—Beth Berl & Co.—Sig. Friscoe—Clifford & Johnson—Charles Harrison—Stagpole & Spire—Page, Hack & Mack.

OMAHA

Orpheum—Pielert & Scofield—Frank Browne—Wilfred Clarke & Co.—Avey & O'Neill—Rita Gould—Van Horn & Inez—Vadie & Gyl.

PORTLAND

Orpheum—Bushman & Bayne—Watts & Hawley—York & King—Galetti Monkeys—Henry & Moore—Clifford Wayne & Co.—Barbette.

SAN FRANCISCO

Orpheum—Wilbur Mack & Co.—Frank Farron—Ford & Cunningham—Sarah Padden & Co.—Nanon, Welsh & Co.—Edith Clifford—Harry Castiel & Co.

SALT LAKE CITY

Orpheum—Ona Munson & Co.—Jean Adair—Jean Barrios—Butler & Parker—Gordon & Rica—Mantell & Co.—Kitter & Reaney.

SIOUX CITY

Orpheum—Texas Walker—Matthews & Ayres—Blossom, Seeley & Co.—Joe Browning—Homer Romaine—Sydney Grant—Kara.

ST. PAUL

Orpheum—Michon Bros.—Follis Sisters—Anderson & Graves—De Voe & Hosford—Corinne Tilton's Revue—Bob Hall—Anderson & Yvel.

SEATTLE

Orpheum—Gautier's Bricklayers—Lou & Fay Dubelle—Mildred & Marlin—Sammy Lee & Friends—Wm. Halligan & Co.—The Sharrocks—Toney Grey & Co.

ST. LOUIS

Orpheum—Mary Haynes—Norton & Melnotte—Muller & Stanley—Lew & Paul Murdock—Harry & Dolly Kellos.

Rialto—Finches—Fall of Eve—Dolly Kay—Barry & Whittedge—Walmen & Berry—Bennington & Scott.

VANCOUVER

Orpheum—Carlyle, Blackwell & Co.—McKay & Ardine—Bennett Sisters—Neal Abel—Quixey Four—Juggling Nelsons—Carlton & Ballew.

WINNIPEG

Orpheum—Helen Keller—Mel Klee—The Gellis—Marjorie Barracks—Bob La Salle & Co.—Harry Conley & Co.—Geo. & May Le Fevre.

F. F. PROCTOR

Week of Sept. 5.

NEW YORK CITY

Fifth Ave. (First Half)—Donovan & Lee—Tango Shoes—Macart & Bradford—Dallas Walker—Marion Harris—Long & Vernon—Berk & Swan.

(Second Half)—Frank Johnson—Renee Roberts' Revue—Bobby O'Neill & Queens—Creedon & Davis—X L O Trio—Clinton & Cappel.

125th St. (First Half)—Flo Lewis—Renee Roberts' Revue—Klass & Brilliant—Bob Fern Co.—Ned Norworth Co.—Pollard. (Second Half)—Gladys Greene Co.—Four Flushers—Tom Kelly—Murry Voelk.

23d St. (First Half)—Kay Nellan—Sharkey, Roth & Witt—Green & Barnett Sisters—Niobe—Ashley & Dorney—Four Flushers. (Second Half)—Billy Bouncer's Circus—Flo Lewis—George Wilson—Behind Scenes—Ned Norworth Co.

58th St. (First Half)—Young & Wheeler—Archie & G. Falls—B. Genevieve & Walton—Markley & Kay—A. Raymond—Dancing Shoes—Burns & Wilson. (Second Half)—Cunningham & Bennett—Burns & Freda—Jas. & E. Mitchell—Middleton & Spellmeyer—East & West—Josephine Amaros Co.

Yonkers (First Half)—Cunningham—Burns & Freda—Josephine Amaros Co.—Northlane Riano—Grace Bishop Co. (Second Half)—Young & Wheeler—Archie & G. Falls—B. Genevieve & Walton—Harry Tighe Girls.

Mt. Vernon (First Half)—M. Herman—Billy Bouncer Circus—Four Fords—Creedon & Davis—Ben Berry. (Second Half)—John Conkey—Eddie Buzzell Co.—Niobe—Dawson Sisters Co.

ALBANY

(First Half)—Follette's Monks—Ward & Bohman—Richard Keane Co.—Harry Jolson—Elrey Sisters. (Second Half)—Great Johnson—Lee & Lawrence—Jerome & Albright—J. C. Lewis Co.—20th Century Revue.

JOHNSTOWN-PITTSBURGH

Dorothy Richmond—Sherman & Shields—Bud & J. Gray—Rite & Trio—Valda Co.—Gene Metcalfe.

NEWARK

(First Half)—Frank Sabine Co.—Murry Girls—Harriet Marlotte Co.—Walter Manthey Co.—Wellington Cross—Low Dockstadter. (Second Half)—Moore & Fields—Marion Harris—Donovan & Lee.

SCHENECTADY

(First Half)—Musical Johnsons—Kelly & Pollock—Olcott & Mary Ann—Four Entertainers—Belle Latoni's Troupe. (Second Half)—Marguerite Perez—Pollard Sisters—Regal & Mack—Burt Walton—Seven Honey Boys.

TROY

(First Half)—Great Johnson—Lee & Lawrence—Jerome & Albright—J. C. Lewis Co.—Leipalg—20th Century Revue. (Second Half)—Follette's Monks—Richard Keane Co.—Harry Jolson—Elrey Sisters.

B. F. KEITH'S VAUDE. EX.

NEW YORK CITY

Harlem Opera House (First Half)—Sid Phillips—Gaylord & Lancton—Tom Kelly—Gold & Edwards—Brone & Rube Band—Alf Lestel & Elsel. (Second Half)—Long & Vernon—Kay Nilna.

ASBURY PARK

Jordan & West—Ed Richards—Al Lester Co.—Berg Green—Speed Kid—Inman & McGorley—Melody Sextette.

ALTOONA

(First Half)—Clown Seal—Fraser & Bunce—Dalton & Craig—Hampton & Blake—Amaranth Sisters—Donald Sisters. (Second Half)—Hart, Wagner & Ellis—A Dress Rehearsal—Primrose Trio—Breen Family.

ALLENTOWN

(First Half)—Bell & Eva—Babcock & Dolly—Carole & Cocktail—Roger Grey Co.—Three Belmonts. (Second Half)—Stanley & Caffrey—Leamore Kearn—Annabelle—King & Irwin—Elsie & Paulson.

BINGHAMTON

(First Half)—Tad & Francis—Harry Hayden Co.—Millicent Mower—Hamilton & Barnes. (Second Half)—Chas. Lloyd Co.—Bernard & Scarth—Rae Samuels—Robinson's Baboons.

BROCKTON

(First Half)—Cornell, Leonz & Zippy—Reed & Tucker—Claude & Marion—Three Haley Sisters. (Second Half)—Marcelle Falette—Eddie Carr Co.—Anthony & Arnold—Chong & Moey.

BOSTON, MASS.

Boston—Tehow's Cats—Neta Johnson—Welch, Mealey & Montrose—Loney Haskell—Weber & Rldnor.

Scoley Square—Leonard & Whitney—Gliden Jayfolo—Ladora & Beckman.

Washington St.—Jack McAuliff—Williams & Taylor—Gypsy Songsters.

CANTON

Arthur Baratt—Howard & Ross—Blanche & J. Creighton—Frank Gary—Bellis Duo.

CLARKSBURG

(First Half)—Billy Rogers—Ladies of the Jury. (Second Half)—Kaufman & Lillian—Stella Mayhew—Stanley & Wilson Sisters.

CHESTER

(First Half)—Nathane Bros.—Jim & B. Page—Hartley & Paterson—Adler & Dunbar—Buckridge Casey Co. (Second Half)—Kafka & Stanley—Morgan & Binder—Duffy & Keller—Big City Four—Little Jim.

CAMBRIDGE

Gertrude Morgan—Anthony & Arnold—Wilbur Sweetman—Mile. Maxford Victorine—Charles Leonard Fletcher—DeLyons.

EASTON

(First Half)—Stanley & Caffrey—Leandre Keane—Annabelle—King & Irwin—Elsie & Paulson. (Second Half)—Belle & Eva—Babcock & Dolly—Creole Cocktail—Roger Grey Co.—Three Belmonts.

ELMIRA

(First Half)—Chas. Lloyd Co.—Bernard & Scarth. (Second Half)—Ted & Francis—Millicent Mower—Hamilton & Barnes.

ELIZABETH

(First Half)—Big Three—Middleton Spellmeyer—B. Leighton & Pettits—Valentine Vox—Arnold & Lambert—Laura & B. Dreyer. (Second Half)—Weber & Hall—Eddie Moer Co.

FALL RIVER

(First Half)—Graves & Diamond—Mildred Parker—Maxford & Mile. Victorine. (Second Half)—Lola Bennett & Co.—Warren O'Brien—Wilbur Sweetman.

GLOVERSVILLE

(Second Half)—Tadlin & Newell—Ray & N. Shannon—Harry Hayden Co.—Elaine Beasley—Voyer & Wendell.

HARRISBURG

(First Half)—Donald Sisters—Hart, Wagner & Ellis—A Dress Rehearsal—Primrose Trio—Kavanaugh & Everett. (Second Half)—Clown Seal—Fraser & Bunce—Dalton & Craig—Basal Lynn Co.—Amaranth Sisters.

HAZELTON

(First Half)—The Sheltons—Al & N. Belmont—Emily & Darrell—Harry Goulson Sisters. (Second Half)—Ricardo & Ashford—Kramer & Johnson—Marie Gasper.

HALIFAX

(First Half)—Musical Alvines—Marion Kay—Weston & Young—Cooper & Young—Wise & Wieser. (Second Half)—Bradbury & Corbett—Sully & Thomas—Ellen & Sheridan—Grant Garner.

HOLYOKE

(First Half)—Lizette & Rooney—Marino & Verga—Ramsdell & Deyo—Seven Honey Boys. (Second Half)—Jason & Harrigan—Ray & G. Dooley—Lady Ogotowaga—Hill & Ackerman.

JAMESTOWN

(First Half)—Cooper & Lacey—Paul Earle—Walters & Cliff Sisters. (Second Half)—Cy & Cy—Caroline—Frances Bell.

LANCASTER

(First Half)—McDermott & Vincent—Chas. Wilson—Jack Levey & Girls. (Second Half)—Sidney & Seamon—Fielding & Boomer—Ed Morton—Melodies Chaps Maids.

LYNN

(First Half)—Coffman & Carroll—Charles Leonard—Al Richie Co. (Second Half)—Graves & Demond—Perrone & Oliver—Eckhoff & Gordon.

MANCHESTER

(First Half)—The DeLyons—Mason & Gwynne—Eddie Carr Co.—Perrone & Oliver—Chong & Moey. (Second Half)—Will Morris—Reed & Tucker—Three Haley Sisters—Claude Coleman—Rajah.

MIDDLETOWN

(First Half)—Peel & Corvina—Billie Bowman—DeLee & Orma—Monroe & Grant. (Second Half)—Rube Walman—Sandifer & Benson—Frances DeMar—McRae & Clegg.

MORRISTOWN

(First Half)—Chas. Ledegar—Cabini & Romaine—Fred Sumner Co.—Jay Velle Girls. (Second Half)—Jane Miller—Harley & Lester Mason—Keegan & O'Rourke—Bud Snyder & J. Melan.

NEWPORT

"SWORDS," GREAT PLAY, WONDERFULLY ACTED, OPENS NEW NATIONAL

"SWORDS," a drama in four acts, by Sidney Howard, presented at the National Theatre by Brock Pemberton on September 1st, 1921.

CAST

Amina	Sophie Wilde
Giovanni	Lillian Dix
Maddaliba	Helen Forrest
Canetto	Jose Ruben
Jacopone	John Saunders
The Captain of the Garrison	Edward Mackay
Ugolino	Charles Waldron
The Papal Nuncio	Montague Rutherford
Marie	Jane Darwell
Fiamma	Clara Eames
Florenzo	Catherine Roberts
Damiano	Raymond Bloomer

Walter Jordan's new theatre, opened for the first time with "Swords" on Wednesday night, is a splendid house, and its beauty was enhanced by the greatness of the drama unfolded there and the wonderful acting of Clara Eames and Jose Ruben.

Brock Pemberton is to be commended for his artistic tastes in selecting such a play as this by the hitherto unknown Sidney Howard, and should be presented with a medal for bravery for taking the obvious risk of producing such a highly artistic play.

The play sweeps on from the rise of the curtain on the first act to its fall at the end of the fourth with the force of Eugene O'Neill's "Emperor Jones." At times it is beautifully poetic, sometimes too much so. The flights of the author's fancy sometimes detracts from the clearness of the plot.

Jose Rubens is tremendous in this play—his every utterance clear and its import unmistakable, his every action and movement aiding the forcefulness of the plot.

Clara Eames is an actress who will soon rank with the best judging by her work in this play. Her majestic carriage, magnetic personality and resonant voice compare most favorably with the qualities of the best actresses this country has ever seen.

According to the programme, "the scene of the play is the tower castle of Ugolino (a German on an) island off the shore of Italy, a day's ride from Rome. The action takes place between vespers and matins on a night during the struggle between the Popes and the Holy Roman Emperors for the supremacy in Italy. A little after the height of the crusades, a little before the revival of learning; the palmy days of the Guelphs and the Ghibellines."

Ugolino, losing with his associates the fight against the Pope, returns to his island castle, where he holds the beautiful Fiamma as the Pope's hostage. He loves her, and would flee to Germany with her, but she loves whole-heartedly her husband, Damiano, the enemy of Ugolino, and plots to escape. Canetto, Ugolino's lieutenant and advisor, a most witty, crafty, unprincipled fellow, brings Fiamma's little son, Florenzo, to the castle as an additional hostage to offset her plotting. He falls violently in love with her, and is even willing to betray his master, Ugolino, for her love, but his love knows no softness—in fact is mere passion.

Damiano, Fiamma's husband, comes disguised to the castle, is discovered by the wily Canetto, who now holds the husband, wife and son captive, like trapped rats. Damiano flees, but is recaptured wounded. Ugolino and Canetto bargain for their vengeance and the woman. Ugolino chooses the woman, Fiamma, and Canetto is left to enjoy the revenge. The galleys of the Pope are sighted from the castle and will arrive in an hour, leaving him only that length of time to complete his vengeance. Maddened by his frustrated love for Fiamma, he must satisfy his lust on blood, so decided if he cannot have her love he will kill the ones she loves, her son and her husband.

Damiano is put on the rack and tortured so cruelly that Fiamma offers herself to Canetto to do to her as he will if he will but leave her husband and child

go free. Ugolino is by this time deep in a drunken stupor. Canetto is overcome by her proposal, so startling from one so deeply religious as she but consents. The husband and child go out, free, and she goes up to her chambers, telling Canetto to come when he wishes. He follows her and in a short time Ugolino wakes up, suspects the truth and pulls open the door leading to Fiamma's chamber, the dead body of Canetto falling upon him as he does so. Then Fiamma walks past him, with the exalted air of a martyr, and the play is ended.

The scene in which Fiamma, broken-hearted by her sacrifice creeps moaning up the staircase and then braces herself like one inspired when she sees the eyes of Canetto upon her is one never to be forgotten.

The acting of Edward Mackay as the captain of the guard and of Charles Waldron as Ugolino is at all times fine. In fact the entire cast is composed of splendid actors.

"GET TOGETHER," NEW HIPPODROME SHOW, IS BIG AND BRIGHT

"GET TOGETHER," an international entertainment. At the Hippodrome.

Cast: Charlotte, Fokine and Fokina, Bert Levy, Marceline and Moron, Ferry Corwey, Power's Performing Elephants, the Three Bobs, the Five Kaeths and others.

The annual Hippodrome show "arrived" on Saturday night and was greeted with the same applause that always welcomes it—so different from the atmosphere of any other theatre, more like the good-natured interest of a circus crowd. The show is not produced on the same three-ring idea used in past presentations, in fact it is not quite so elaborate. Nevertheless, "Get Together" is just as good a show as "Good Times" or "Happy Days." Vivid, often changed scenes cost a lot of money, but if a show is good, one doesn't miss the scenery. This is evidently the view of Charles Dillingham, and judging by the reception the show received he may be right.

The two big acts are ended by the usual gigantic climaxes. In the first act the beautiful ballet dance staged and headed by Michael Fokine and his spouse, Vera Fokina, serves as the punch-deliverer. The ballet is splendidly executed and Fokine deserves all sorts of praise for the masterly way in which the great chorus is trained. But "The Thunder Bird," as the ballet is named, is rather too long to be exciting. Shortened a bit it would be much more enjoyable.

Ballets are generally conceded to be marvelously artistic things, and we suppose "The Thunder Bird" is as artistic as any. But ballets are inevitably boring to most people.

The gigantic ice-ballet which closes the second act, in which Charlotte the inimitable is the shining light, is much more interesting and appropriate than the Fokine ballet. Katie Schmidt also skates in this scene, and her skating is splendid. Howard Nicholson, the America skater, is as marvelous, in our estimation, as any genius of the flashing blades who has ever skimmed over the ice surface of the Hippodrome tank. He is as light as the proverbial feather, and hardly seems to scratch the ice he is so very speedy.

Power's Elephants are as clever as ever. One now slides bases in the baseball game and one of them emulates Babe Ruth in a delightful manner.

The Three Bobs, jugglers, are perfect in their art, but are overshadowed by the cleverness of a crow which performs with them. This crow catches on his beak balls thrown from the audience. The tricks of this crow, glistening black, brought forth as much applause as any other particular turn on the whole bill.

The Five Kaeths, a musical family, present an interesting example of European musical act. Ferry Corwey and Marceline clown around enough to delight the hearts of all children—young and old. Cor-

wey plays melodiously on what is supposed to be a picket fence stretched across the stage and Bert Levy, the whistling artist, drew his sketches.

Other acts, for the show is in reality a great big vaudeville show, all did their own particular specialties, and the show was complete in every way, with not a slow moment.

"VILLAGE FOLLIES" WELL STAGED AND FINELY COSTUMED

"GREENWICH VILLAGE FOLLIES," a revusical comedy produced at the Shubert Theatre, by John Murray Anderson, August 31st, 1920.

Principals: Ted Lewis, James Watts, Irene Franklin, Ada Forman, Bird Millman, Gretchen Eastman, Margaret Petit, Rosalind Fuller, Peggy Hope, Evelyn Darville, Al Herman, Donald Kerr, Robert Pitkin, Richard Bold, Valodia Vestoff, Hamilton Condon, Charles Edmonds, Dorothy Drew, Lady Winifred Verina, Corone Paynter and others.

The third annual edition of the "Village Follies" is somewhat uncertain as to clever dialogue; but John Murray Anderson has presented a fine array of talent, and some of the sets were gorgeous, while the staging showed wonderful imagination and skill and the music was bright and tuneful.

The entertainment was long and the material was sufficient and offered in various manners. There was little comedy of the rough and tumble sort, but there was some of another sort. Many things and different odds and ends were selected to make the show complete. Benda masks were used in a scene that was effective, called "Blue Laws' Wives"; there was a beautiful and rather bizarre episode called "In Silver and Black," at the close of the show, which also made up for many things that did not come up to the mark. Another scene that proved amusing was a Greenwich Village apartment house in which a husband comes home and found a second man already in his wife's rooms. The funny part comes in where the other man puts on the husband's trousers in his effort to make a quick get away. More comedy was James Watts, the cause of many laughs. Another comical interlude by Watts was the burlesque on "Pavlova," which was unusually hilarious. His comedy on the whole was broad and at times suggestive, though it went over well. There were other attempts at risqué lines by different folks in the show but it failed to get anywhere. In addition to the "Pay As You Enter, Madame," Carmen skit, by H. I. Phillips, "Lilliom," came in for its share of the travesty and at times the motif ran through the production, with a trial scene in Heaven.

Donald Kerr danced as nimble as ever, and "The Last Dance," at a Greenwich Village fair, done with Miss Gretchen Eastman had a kick in it that was one of the hits of the show. Al Herman did his usual blackface act, and Irene Franklin sang her songs in her cute manner. Ada Forman did her dance specialty, and was extremely effective when she wore the wonderful gown as the Silver Peacock in the Silver and Black affair. Ted Lewis and his jazz band filled in some of the intervals though somehow or other the audience didn't take to the jazz as well as might be expected. Charles Edmonds demonstrated his haunted violin act, which, unexplained to the audience mystified them but did not seem to leave much of an impression. One of the novelties of the evening was the introduction of various performers in marionette form; another was at the finale of the first act when miniature cymbals were given to the folks in the house so that they could pan the show with them.

An individual hit was scored by Bird Millman who did a wire walking act of a different sort. At the start of her tight wire act, after singing with Richard Bold, "I Am Up In The Air Over You," Miss Millman walked across the wire which may have been a trifle slack, slipped and caught herself and managed to fall on her feet.

"BACK-PAY," AT THE ELTINGE, IS FIRST FANNIE HURST PLAY

"BACK-PAY," a play in three acts and an epilogue by Fannie Hurst. Presented at the Eltinge Theatre, Tuesday night, August 30, by A. H. Woods.

CAST

Angle Simms	Mary Shaw
Rufus Giles	Edward L. Walton
Hester Bevens	Helen MacKellar
Gerald Fishback	Frank M. Thomas
Philip Gordon	Leo Donnelly
J. G. Wheeler	E. F. Bostwick
Lottie	Lucille La Verne
Kitty	Hermione Shone
Babe	Carmen Nesville
Queenie	Judith Vosselli
Vida	Maureen Olsen
Chris Morrison	John T. Dwyer
T. Blackton	John Charles
M. M. G.	Donald Hall
H. Messmore	William Rhodes
Interne	Edward Power
Major Hamilton	Harry C. Bradley

Fannie Hurst's first play had its Broadway hearing at the Eltinge Theatre, in the form of "Back Pay," a story of a working girl gone wrong, later turning gold digger living at a sumptuous Riverside Drive apartment and finally marrying a boyhood sweetheart who is wounded in the late war, and who has but a short time to live. All of which is founded on one of the author's short stories, the lines of the play being written as though it were a short story also, the pungent flavor of Miss Hurst's fiction being freely spread all over the show. At times the play is real, and at other times there is a false ring to it; however, on the whole, with the aid of Helen MacKellar in the leading role, as the heroine who seems to think that she has fully atoned for the life she has lead, by making a simple sacrifice, the piece proved interesting most of the time it was on.

Hester Bevens lives in a small town in Ohio and admits that she has a "crepe de chine soul and catnip in her blood." Her love for fine clothes leads her to the city and her fall is soon accomplished in the most flowery language that the author can write. Miss Bevens it seems could not survive the overpowering effects of the touch of fur coats and silk lingerie, had upon her. She gets into the gold digging game and manages to have her bill paid by a wealthy angel, who installs her in a gorgeous Riverside Drive apartment.

In the second act at a big house party the heroine reads in a paper from her home town that Gerald Fishback, who was at first reported missing, is really alive and in a base hospital. She immediately leaves her guests, pays no attention to her irate "protector," and goes to Brooklyn to the base hospital, where her old love is suffering. He is blind, his lungs have been ruined by gas, and he tells her that he has but a week to live. She tells him that she is a business woman and brings him to her apartment on the Drive which he thinks is a modest flat. She marries him, tends him with the utmost care until the doctors forecast proves correct—he dies in her arms. After that the man who keeps her, wants her to go to a resort to recuperate; instead she goes back to work in the store that was one of her way stations on the road to the Drive. Whether a woman who succumbed so easily to fine feathers is of the stuff to make such a decision is a matter of personal opinion. It is hardly probable that she would.

A. H. Woods has provided an adequate cast in support of Miss MacKellar. Mary Shaw in the role of the "Mrs. Warren" type, has been seen in so many successes as a lady with a past, she had no trouble with her part in this play, of course. Lucille LaVerne, Hermione Shone, Fleming Warde, Leo Donnelly, E. F. Bostwick and other, all help to enrich a company that serves to introduce Helen MacKellar as a star. Miss MacKellar played the long role of the heroine with charm and genuine brilliancy. Her diction was exceptional except for an occasional exaggeration which was not her fault entirely. The piece looks good for an extended run.

BROWNLEE'S RUPE BAND

Theatre—Proctor's 125th Street.
Style—Jazz Band Novelty.
Time—Twenty minutes.
Setting—Whole stage.

The band is heard playing before the sheet goes up. The first number is "Peggy O'Neill," and a specialty is introduced at once. Frankie Alexander, and his partner, Doris Roch start the act off with a fast clog which deserves praise. The boy and girl are about sixteen years old, and are versatile, in their way. We could hear Miss Roch advising Frankie to "smile," in an undertone. There are four men and a girl in the band, which consists of two cornets, drums, piano, and trombone. The town sheriff, "Doc" Cody, at the drums is clever, but he makes it plain to the audience that he is chewing something. That "something" is expectorated frequently, accompanied by loud noises, which is annoying, to say the least. In this manner, he "crabs" the specialty of the cornet and trombone. That should be cut out, for, as the act stands now, it is good only for the small time circuits. The youthful boy dancer gave a nifty imitation of the "George Primrose" dance, and was recalled.

Dan Hannibal, he of the trombone, deserves a good notice, for he works hard all through. His guitar accompaniment with Brownlee on the harmonica was very pleasing. Gladys Sanderson, at the piano, ought to let the people know that she's glad to be there. A smile at the right time helps a whole lot. This act has the goods to get across, if some of the specialties are cut out, including the expectoration.

AITHEN AND BESSIE

Theatre—Harlem Opera House.
Style—Skating, contortion, singing.
Time—Twelve minutes.
Setting—Full stage (special).

This team uses a full stage set representing a roof cabaret. The man does some singing, as does the woman, neither of whom do anything remarkable in that line. But the woman does some fairly good skating on rollers, and the man some very good contortion work. Should make a good opening or closing act.
G. J. H.

NEW ACTS

MURRAY GIRLS

Theatre—Jefferson.
Style—Singing and dancing.
Time—Nine minutes.
Setting—Special in "One."

Two girls who looked well in several changes of costume, harmonized two or three songs and danced.

The smaller of the two who is pretty and has a very positive personality, dimples, pretty teeth and considerable "presence," did a dance in which she displayed some good high kicks in which she pointed her toes.

The dancing of the taller if not purposely awkward, as it seemed at one time during the double dance should be smoothed up. It seemed to the reviewer that the taller one knowing that she had not the grace or finish of her sister, and purposely emphasized her failings. This does not produce a good effect from the front, and pains should be taken to improve.

The girls harmonize nicely, sell the numbers, and use a banjo uke for a "Blues" finish which sent them over nicely.

Act shows class, refinement and is a nice little number two turn for the better small time houses.
H. W. M.

WARREN AND O'BRIEN

Theatre—Jefferson.
Style—Acrobatic dancing.
Time—Nine minutes.
Setting—"One."

Two fellows who "stalled" mostly with some attempted "nut" comedy and a few attempts at acrobatic tricks which were not finished, one having his suspenders hanging at the conclusion of one of the attempts, in order to get a laugh, but which failed in its purpose.

A head somersault was done by one, and an acrobatic dance used for a finish in which nothing out of the ordinary was displayed. The act is small time.
H. W. M.

WEBER AND RIDNOR

Theatre—Regent.
Style—Singing and dancing.
Time—Eleven minutes.
Setting—Special in "Three."

The girl has youth, personality, grace and charm, the man is an able partner and the two got over nicely in a well arranged dancing act in which several songs were interspersed.

Opening with a short vocal introductory number, the girl sang "Send Me a Dancing Man," the god Terpsichore, answering by dispatching post haste, the male member who did a number.

The girl then did an imitation of Marilyn Miller, doing some high kicks with grace and ease to a hand.

Pat Rooney came in for his share of attention by the man, it being noticeable in the "bells," however, that the imitator only touched feet on the left side, missing the right each time.

Ann Pennington was done very well by the girl to a hand, after which George White's dancing was ably portrayed by the man and a double dance done by both.

After a number by the fellow, the girl returned in an effective costume of burnt-orange velvet pantalettes, pan-nier style, and a bodice of black jet with a toque to match which was ornamented with a burnt-orange ostrich plume; she looked very pretty.

The turn was concluded with some solo work by the girl in which she displayed lots of snap and brilliancy to Russian steps, drawing a hand, the man joining her for the direct finish and the two taking several bows in acknowledgement of the applause.

Act is rather weak in the singing department which could stand a little more force, but the offering would do nicely on the medium time.
H. W. M.

EAST AND WEST

Theatre—Regent.
Style—Novelty.
Time—Nine minutes.
Setting—"Three."

Two men, one in western costume, the other attired after the style of the more effete East, do an act in which rope spinning predominates, the westerner seemingly showing up his more easterly billed co-worker, for he did little else than act as an understander throughout the turn.

The concluding feat sent them over fair and consisted of a hand-stand on a piece of apparatus by "West" who kept a rope spinning while held in his teeth, the apparatus being supported on the knees of "East" and by a teeth hold, East meanwhile "bridging."

A fair opener for the small time.
H. W. M.

WILBUR AND BOYLE REHEARSING

The vaudeville team of Wilbur and Boyle are rehearsing a new act in which they will appear on the United time shortly.

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STRAIGHT MAN

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ORCHESTRA NEWS

IMBROGULIO HELD OVER

Joseph Imbrogulio's Music Masters playing at the Alamac Hotel, Lake Hopatcong, have been held over at the Hotel after their summer engagement expired, the band being unusually popular with the dance folk frequenting the hotel. A feature of the orchestra is that the hall is practically dark while the dance is in session, the only light being that from the moving picture projector when the slide with the words of the song they are playing is flashed on the screen.

BOULEVARD CAFE OPENS

The Boulevard Cafe, renovated and completely altered, was reopened by Messrs. Rosenfeld and May, Monday night. Bert Mulvey, well known pianist and musical director, is leading a five piece combination that was booked by Al. Herman Amusements Inc., which opened there for an indefinite engagement.

HARRY YERKES TOURING

Harry Yerkes' "Happy Six" orchestra closed at Feltman's, Coney Island, where they have been playing during the Summer, and went on a twelve week concert tour of one night stands, under the direction of Joseph Daly. Two singers are with the band who will accompany them when they sing. The orchestra opened in East-ern Pennsylvania September 1st.

BASILE TO TOUR

Joe Basile, leader of the 113th, Infantry and Newark Velodrome Bands, who recently supplied the music at the Dempsey-Carpentier fight, will make a concert tour of the Middle West, with a selected brass combination. Mr. Basile expects to return East about the first of December.

WEISSMAN AT NATIONAL GARDEN

The following orchestra under the direction of Louis Weissman is now at Minsky Brothers National Winter Garden, Hyman Deutsch, Isador Sackes, Adolph Weissman, Ernest Derisi, Johnnie Backman, S. De Vincent, Sam Kalefsky and Louis Weissman.

CRESCENT CITY BAND TO SAIL

The Crescent City Orchestra, under the direction of Billy Madden, will sail for England on October 1st. They have accepted a forty weeks' engagement there.

JONES AT THE PROMENADE

T. L. Jones has been appointed musical director of the Promenade Theatre. He succeeds Al. Goodman, who will be director for the new Jolson Production.

SERENADERS AT SEA BEACH

Frank Wunderlich's "Oriental Serenaders," have been engaged to play at the new Mapleton Casino that is being opened at Sea Beach this week.

LEFKOWITZ IS YOUNG LEADER

Harry Lefkowitz, leader of the combination orchestra playing at the Arras Inn, on upper Broadway, has the distinction of being one of youngest musical directors in New York. The boys playing under him are not much older than himself, and numerous offers to play at down town resorts have been turned down because they wish to establish more of a reputation and modestly avoid the limelight.

SAMUELS PLACES SONGS

Joe Samuels, in collaboration with Henry Winston, Ralph Boas and Lee White, has written two new numbers, "All in Vain," and "Angels of Joy," which will be published by Lee White, Inc. Mr. Samuels is well known as the one time leader of the orchestra that played in Rectors when that establishment was at the height of its popularity.

NEW BAND FORMED

The "California Ramblers," a ten men combination band comprising William Borchers, Lloyd Becker, Ray Kitchingman, Jose Torres, Fred Conard, Francis Long-on Max McIntosh, Jim Duff, Jim Gilliland and Preston Seargent, all college boys, will shortly open on Broadway under the direction of Adler of the Walter Windsor Attractions.

CAL DEVOLL RECOVERING

CHICAGO, Ill., Sept. 5.—Cal. DeVoll, who was injured here on August 6, when he was run down by a taxicab at 47th and State streets, suffering a fractured rib and several severe bruises, is recovering rapidly and will be out again within a few weeks.

WINDSOR BOOKING MANY

Orchestras recently booked by the Walter Windsor Attractions are the Rizzos' Jazzers opening at the Piccadilly, Brooklyn, September 10th, a four men combination at the Grand China restaurant on 42nd St., opening September 10th and a four men combination opening at the Strand, Far Rockaway, September 10th.

LIPSCHULTZ IS LEADER

CHICAGO, Ill., Sept. 5.—George Lipschultz has been named as the successor of Paul Biese at the Pantheon Theatre. Lipschultz recently closed at the Alhambra Theatre in Milwaukee where he conducted the orchestra for the past five years.

ROSS AT THE LAFAYETTE

Allie Ross and his ten piece combination have opened at the Lafayette Theatre, Harlem, which is changing its policy from stock to vaudeville and pictures.

LOU DORN AT LONG BEACH

Lou Dorn and his Checker Dixie Boys orchestra closed at the Holly Arms, and have opened at the new Trouville Hotel.

VAUDEVILLE NEWS

EVA PUCK DIVORCES KESSLER

Eva Puck, of musical comedy, also who appeared in vaudeville for some time with her brother Harry, now appearing in "Tangerine," secured a divorce last week from her husband, Aaron Kessler, the booking agent, to whom she had been married for over ten years. The divorce was secured on statutory grounds. Their child, a girl of nine years, has been placed under the custody of Mrs. Kessler, otherwise, Miss Puck, with an allowance of ten dollars a week for the child's maintenance.

REVUE FOR ORANGE GROVE

The Orange Grove, a Bronx Cafe, is a recent addition to the Walter Windsor Cabaret Circuit, opening September 10th with a 12 people revue and an orchestra of six.

YVETTE SIGNS WITH SHUBERTS

Yvette, with Eddie Cook and Kinc Clark, have accepted a route over the Shubert Vaudeville Circuit, and will be one of the features of an opening bill.

"1999" ON ORPHEUM TIME

Dorothea Sadler and Company, in their sketch, "In 1999," opened at the Palace, in Chicago, this week for a tour of the Orpheum circuit.

DOING GOLDIN ILLUSION

TORONTO, Sept. 4.—Blackstone, the magician who played the Grand Opera House here this week, featured the illusion "Sawing a Woman in Half."

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OH HOW I MISS YOU, DEAR; OH HOW I WANT YOU HERE;
I SEE YOUR FACE APPEAR IN THE SILV'RY MOONLIGHT,
AS THE HOURS GO BY, DEAR, IN THE STILL OF THE NIGHT,
HOW MY HEART SEEMS TO CRY, DEAR, IN THE STILL OF THE NIGHT;
THE MORNING DRAWS NEAR AND THE BIRDS START TO SING,
AND I CAN'T HELP BUT WONDER WHAT THE NEW DAY WILL BRING
AS I SIT BY MY WINDOW, IN THE STILL OF THE NIGHT.

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SUE TO ENJOIN "MUSKETEERS"

A suit to restrain the film production of "The Three Musketeers," the Douglas Fairbanks picture now being shown at the Lyric Theatre, was brought in the Federal District Court by the Triangle Film Corporation of No. 1457 Broadway, the Film Distributors' League, Inc., and The Alexander Film Corporation, both of No. 130 West Forty-sixth Street.

The copyright infringement suit names as defendants the United Artists, Inc., and the Douglas Fairbanks Picture Corporation both of No. 729 Seventh Avenue. The complaint alleges that the film play of "D'Artagnan," based on Alexander Dumas's novel the "Three Musketeers," was produced by the New York Motion Picture Corporation on July 30, 1915 and was acquired the following year by the Triangle Film Corporation, which copyrighted it as owner for a period of 28 years.

On November 11th, 1920, the complaint states, the Triangle Film Corporation and the Triangle Film Distributing Corporation entered into an agreement with other persons and firms for the showing and distribution of the film "in greater New York."

The plaintiff further asserts that scenes, plots, titles and wordings, etc., of the film copyrighted by the Triangle Film Corporation are copied in the alleged photoplay. The plaintiffs ask the court to enjoin the defendants from exhibiting the alleged infringing film, and be required to render an accounting of the gains and profits.

CHAPLIN SUES FOR FILM

Charlie Chaplin, the film comedian, brought suit last week in the Federal District Court against the Rollo Sales Corporation, of New York, to enjoin it from producing a film made up of portions of a motion picture in which he starred in 1916. He asserts in his moving papers that the pictures are his exclusive property, as the contract under which the original picture was made gave him the right to edit the play before it was produced.

The pictures in question were taken under a contract between Chaplin and the Lone Star Film Corporation, which was purchased by the Rollo Sales Corporation. The latter firm claims that it has the right to produce and release the picture made from the cut-outs on the ground that the Lone Star Film Corporation was the real owner of the pictures.

Judge Julius Mayer granted an order to show cause directing the Rollo Sales concern to appear in court on September 8th and answer the complaint.

STRIKE IN OTTAWA THEATRES

OTTAWA, Canada, Sept. 5.—The motion picture projection machine operators, stage hands and musicians are out on strike because of the declaration of open shop in most of the theatres here.

DRINK KILLS ACTRESS

Arrests may follow the death of Emily Samet, an actress, caused by acute alcoholism from drinking gin, whiskey and Italian wine in three different saloons last week after they had made a tour of theatrical agencies looking for work.

An autopsy was performed on the body of Miss Samet by Dr. Benjamin Schwartz, assistant medical advisor, who announced that her death was caused by the alcohol she had consumed.

Miss Samet died in the apartment of Hazel Graham, at No. 226 West Fifth Street. Miss Graham had accompanied her on the drinking tour, but was rushed to the hospital in time for her to recover from the ill effects of the liquor.

A diamond ring valued at \$200 was missing from the hand of the dead actress when she was examined. She had worn the ring when she left the home of her brother-in-law, Theodore Preys, at No. 429 East 157th street, on Monday afternoon.

TO OPEN EXCHANGES

The W. W. Hodkinson Corporation motion picture producer, will establish its own distributing exchanges after November 1st, and will not release its films through Pathe, Inc., as it has in the past.

W. W. Hodkinson, president of the company made the following statement last week:

"The motion picture theatre owner is tired of supporting the cumbersome and duplicated distributing machinery of the trust, and we are going to give them a chance to break away and do things for themselves."

"Nothing could have been more amicable than our severance of relations with Pathe. We simply have reached a point where our own system of exchanges is imperative. The whole success of the principle of independent distribution depends upon the selective machinery we are now setting up, and only through the medium of our own system could we hope to give the exhibitor the degree of service to which I believe he is entitled."

DISAGREES WITH CENSORS

BIRMINGHAM, Ala., Aug. 30.—The Pathe News Weekly, showing the Dallas Texas bathing girls who were censored by the New York City film censors was shown at a local theatre here and did not cause any undue comment nor sensation.

Mrs. Neil R. Wallace, Birmingham Amusement Inspector, did not cut a single scene out of the film. "What is the use of cutting them out of the pictures," queried Mrs. Wallace, "when one can see the same thing in real life at most any bathing beach in and around Birmingham?"

Mrs. Wallace believes that the only sensible way to swim, is with as few clothes as possible for she has tried it herself.

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FILM FLASHES

Samuel Goldwyn is returning from the Coast to New York this week.

Ralph Ince has completed "A Man's Home," which will soon be issued as a Selznick special.

George Walsh will make a tour of personal appearances in various motion picture houses throughout the country, shortly.

Charlie Chaplin sailed Saturday on the White Star liner Olympic to spend a month in his old home, Brixton, England.

Lillian Biron, who was formerly a ticket taker in a small movie theatre in California, is featured in "A Pair of Sexes."

Edith Roberts, for some time connected with the Universal Film Co., has been signed by Cecil De Mille for one of his productions.

Wanda Hawley is enjoying a prolonged vacation at the beach and in the mountains before starting on her new production next week.

Fox's Albemarle Theatre opened to a capacity audience Saturday, September 3, with "Over the Hill." This house will play only pictures this season.

Juanita Hansen, the serial picture star, has been contracted to play 14 weeks in vaudeville on the Pantages circuit. She is doing a single turn.

Two new motion picture theatres are being built in Newburg, N. Y., by George Cohen, one with a seating capacity of 1,000 and the other with 1,400 seats.

Walter Hiers, Reelart comedian, who played the title role in "Her Sturdy Oak," has returned from a week of "tripping" about the Bay district.

The Alliance Film Corp. has started work on its next production to follow "Carnival," which will be a film version of "The Bohemian Girl," Balfe's opera.

Frank Borzage has left the Cosmopolitan studios in New York to produce his own pictures in Los Angeles. Reno Rogers, his wife, accompanied him West.

Sybil Anderson Fagan Prieur Bardin, singer, has received an interlocutory decree of divorce from her husband, Eugene Prieur Bardin, the motion picture director.

Frederic and Fanny Hatton, the legitimate playwrights, have completed a five-reel scenario, which will be done by Mae Murray, under the title of "Put and Take."

Virginia Valli has been selected for the leading feminine role in Goldwyn's production of "His Back Against the Wall," in which Raymond Hatton has the principal part.

W. W. Hodgkinson will stop releasing their films through Pathe after Nov. 1, and are establishing twenty exchanges of their own which will be ready for opening by that time.

After an extensive tour of Europe with her mother and sister, Mary Miles Minter is returning to California. She went to the Flanders battlefields and met many celebrities.

Gustave F. Lanzke was arrested last week in San Francisco for the theft of two films, being six reels of "The Kid" and five reels of "Suds," the films being recovered at the same time.

The Supreme Theatre, a new motion picture house in East New York, will open in October, controlled by Herman Rockmore, who owns the Sheffield, another "movie" in the same section.

Fred Myton is preparing for Constance Binney "The Heritage of Dedlow Marsh," by Bret Harte. Maurice Campbell is planning to take the company to the Sacramento River for many scenes.

Warren Baxter will be Constance Binney's leading man in a new picture by Percy Heath and Aubrey Staufer, which is as yet untitled. It will be the tenth Reelart production of the season.

Florence Walton, the dancer, will pose for a series of dances before the slow moving picture camera, the latest screen invention. The machine registers the movement in exact time and every detail is shown minutely.

The Tivoli Theatre, a new picture theatre on Eighth avenue and Fifteenth street, New York, opened Friday. The seating capacity of the house is 3,000, and the usual bill of pictures and music will be offered.

"The Crater of Mt. Katmai," the single reel picture of the world's largest active volcano, made for educational purposes by the expedition of the National Geographical Society, had its premier at the Capitol Theatre last week.

The George Ovey and Vernon Dent single-reel comedies, produced by the newly incorporated White Cap Productions unit of the Pacific Film Company, will be released as "Follies" comedies at the expected rate of 52 in the year.

Stanner E. V. Taylor, pioneer of screen feature productions, will become an independent producer. Work has been started at the Biograph studios in New York. The first production will be based on one of London's stories.

The last scene of Mary Pickford's film version of Little Lord Fauntleroy, by Frances Hodgson Burnett was taken a few weeks ago, and the picture which was partly directed by Alfred E. Green was brought to the United Artists' office this week.

Yale's famous foot-ball star, Maurice Flynn, will be provided with excellent opportunities to display his abilities in his first starring vehicle "The Real Man," by Francis Lynde. Carl Harbaugh will direct the production for Fox.

The release date for Charlie Chaplin's newest picture, "The Idle Class," has been set for October 3 by First National, and the Strand the last week this month will probably give its patrons an opportunity to enjoy Charlie with his dress suit manners.

Marie Prevost has started work at Universal City on "The Girl Who Knew All About Men," a comedy drama by Roy Clements, which is being directed by King Baggott. Harry Myers, of "The Connecticut Yankee" fame, has the leading masculine role.

Maurice Flynn, better known as Lefty, has just signed with William Fox. After leaving Yale, Flynn led an adventurous life in Southern California until he landed in Rex Beach's "The Silver Horde." Then he went with Goldwyn and has been there ever since.

Plans for six producing units to manufacture fifty-two comedies a year for Universal are now under consideration by the coast executive responsible for Century Comedies. At present there are three companies at work—Alf Goulding, Fred Fishback and Tom Buckingham.

Lowell Sherman has been added to the cast of "Grand Larceny," the Albert Payson Terhune story. The cast for the picture now includes Elliot Dexter, Claire Windsor, Tom Gallery, Roy Atwell, Richard Tucker and

Lowell Sherman—which sounds interesting and promising.

Charles Ray has selected the cast of "The Deuce of Spades," his newest play, which is based on the late Charles E. Van Loan's story of the same title. The scene of the play is laid in a small Western mining town and has amusing comedy elements. Mr. Ray is personally directing "The Deuce of Spades."

Eddie Polo is hard at work on the opening episodes of his forthcoming serial, "The Scarlet Four," a narrative by Anthony W. Goldaway, who wrote several of the star's recent serial successes. Albert Russell is directing. The start is supported by Kathleen Myers, Doris Deane, Hal Wilson and other popular players.

Beulah Livingstone, who went abroad last June in the interests of Jos. M. Schenck and Norma and Constance Talmadge, has returned to New York and is back at the publicity desk at the Talmadge studios. Miss Livingstone, among other things, made arrangements for the establishing of a foreign publicity bureau for the Talmadge sisters.

Edna Purviance has deserted comedy—temporarily. After flashing "The Idle Class" with Charlie Chaplin she was engaged for the lead in an all star picture at Goldwyn. This is her first venture into drama, as she has always been in the Chaplin productions. She will return to the comic fold after finishing her present play.

William Duncan, with Edith Johnson as his co-star, has completed a new Vitagraph production, "Steelheart," a play of the western type, in which Duncan appears as an almost superman, powerful and fearless, but with a tenderness to women and children. "Steelheart" will follow "Where Men Are Men," a play of California gold prospectors now awaiting release.

T. Roy Barnes, stage and screen player widely known for his work in "Scratch My Back," "A Kiss in Time" and other photoplays and in "Katinka" on the musical comedy stage, has been chosen as the leading man for Ethel Clayton in her next Paramount picture, "Exit the Vamp." The picture is from an original story by Clara Beranger and will be directed by Frank Urson.

Virginia Valli has been selected for the leading feminine role in the Goldwyn production, "His Back Against the Wall," in which Raymond Hatton will be seen. Others in the cast are: J. Gordon Russell, Will Walling and Shannon Day. The company is now on location. Activities at the Culver City studios include the production of "Grand Larceny," an Albert Payson Terhune story, which is being directed by Wallace Worsley, and of "The Wall Flower," Rupert Hughes's latest movie theme.

Ann Forrest, who recently arrived in London, portrays the part of Perpetua, and David Powell appears opposite her in the role of her "adopted father," the artist Brian. Another important acquisition to the cast is John Milten, a distinguished member of the American legitimate stage, who has also appeared in several George Fitzmaurice screen productions. Milten's role will be that of Russell Fenton, Perpetua's real and rather unpleasant parent.

The company has gone to France for the colorful circus scenes and will work in conjunction with Le Cirque Pinder during the stay at Le Havre.

The Oliver Morosco production, "The Half Breed," will be released through First National. In the cast are Wheeler Oakman, Mary Anderson, Ann May, Joseph Dowling, Stanton Heck, Lew Harvey, Nick F. de Ruiz, Sydney de Grey, Herbert Prior, Hugh Thompson, Doris Deane, Eugenia Gilbert, Lenore Lyndard, Juanita Archer, Carl Stockdale, Evelyn Selbie, Joan Elmer Woodbury, Deeta de Graff, George Kuwa, Albert S. Lloyd, C. E. Miller, Nola Luxford, Buff Brady, Anna May Wong, Elsie Clement, White Eagle, Apache Charlie, "Hippie" Burmeister, George Fox, Willard Eldridge, Pat McEchorn and Tom Hagerty.

PAULINE PREFERS CHARGES

LOS ANGELES, Sept. 5.—Pauline Frederick has entered formal charges against Attorney George Edward Joseph, of New York, who, she claims, sent her endearing notes and telegrams, following up the notes and telegrams with an itemized bill for the whole. She made the charges in answer to Joseph's suit against her for \$36,000. Drafting of the answer includes the filing of a counterclaim for \$15,000 by the star.

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(Continued from page 21)

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Grand Opera House—Grade & E. Forrest—Jim Harkens—Elsie La Bergere—Volunteers—Mignonette Kokin.

Keystone—Lorimer & Hudson—Wm. & Mary Roberts—Henri B. Tooker Co.—Ben Smith—Brown, Gardner & Trehan.

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PASSAIC

Hayataka Bros.—Frances & DeMar—Jean Southern—Bryant & Stewart—Bison City Four. (Second Half)—Chas. Ledger—Amanda Gilbert—Carl & Inez—Cabill & Romaine—The Love Tangle.

PAWTUCKET

(First Half)—Brent Hayes—Will Morris—Cronin & Hart—Anna & L. Roth. (Second Half)—Ford & Goodrich—Larry Harkins.

PITTSFIELD

(First Half)—Bill & Ackerman—Lady Oगतowa—Silver & Duval—Arthur Miller Girls. (Second Half)—Carlton & Tate—Marino & Verger—Jean Southern—Lizette & Rooney.

PORT CHESTER

Ah Ling Foo—Miller & Rose—A Knight of the Road—Harry Gighe Co.

QUEBEC

Faynes—Fred Lindsay Co.—Wilson & Wilson—Jack Lipton.

READING

(First Half)—Gibson & Price—Chas. Tobin—Lovenberg Sisters & Neary—Basel Lynn Co.—Royal Venetian Five. (Second Half)—Flying Henrys—Pinto & Boyle—Columbia & Victor—Claudia Coleman—Kavanaugh & Everett.

ST. JOHN, CANADA

(First Half)—Bradbury & Corbett—Sully & Thomas—Eileen Sheridan—Grant & Gardner. (Second Half)—Margaret Taylor—Ziska—Baxley & Forte—Marie & Marlow—Potter & Hartwell.

SYRACUSE

(First Half)—Peres & Marguerite—Pollard Sisters—Peck & Parsons—Regal & Mack—Bert Walton—Robinson's Baboons. (Second Half)—Musical Johnsons—Jerome & France—Four Entertainers—Kelley & Pollock—Belle Latoni's Troupe.

SHENANDOAH

(First Half)—Ricardo & Ashford—Kramer & Johnson—Marie Gasper—Musical Highlanders. (Second Half)—The Sheltons—Al & A. Delmont—Emily Darrell—Harry Goulson Girls.

VAUDEVILLE BILLS

(Continued from page 21)

STUEBENVILLE

Kaufman & Lillian—Larson & Noble—Gardner & Aubrey—Wallace & Ward—Hannako Trio.

SCARBORO

Olga Zines Cole.

SOUTH NORWALK

Monroe & Grant—Billie Vowman—Bison City Four—B. Leighton & P.—Ramsdella & Deyo.

TORONTO

J. Rosamond Johnson—Carney & Rose—Sarnoff & Sonia—Edward Esmonde—Jimmy Gallon—Fred Spaine.

UTICA

(First Half)—Dance Fantasies—Warren & O'Brien—Carl & Inez—Moss & Frey. (Second Half)—The Waltons—Lucille & Cockle—LeMair & Haye—Olcott & Mary Ann.

WHEELING

(First Half)—Gardner & Aubrey—Wallace & Ward—Stanley & Wilson Sisters—Stella Mayhew. (Second Half)—Hanako Trio—Larson & Noble—Billy Rogers—Ladies of the Jury.

WOONSOCKET

(First Half)—Ford & Goodrich—Larry Harkins Co. (Second Half)—Anna & L. Roth—Cronin & Hart—Brent Hayes.

POLI'S CIRCUIT**BRIDGEPORT**

Poli's (First Half)—Melnotte Duo—Ruby Children—Anderson & Burt—Feber & McGowan—Rubeville. (Second Half)—Dell & Gilles—Lexy & O'Connor—Doyle & Hamilton—Ming Kee Four—Cave Man Love.

Plaza (First Half)—O'Connor & McCormick—Brierre & King—Dolly Dumplin—Murray Kissen Co. (Second Half)—Dave Johnson—Nevis & Gordon—Grace Leonard Co.—Knick Knack Shop.

HARTFORD

Capitol (First Half)—Dell & Gilles—Tuck & Claire—Doyle & Hamilton—Biglow & Clinton—Money is Money. (Second Half)—Melnotte Duo—Frank Jerome—Walter Fisher Co.—Fred & M. Dale—Leightner & Alex. Revue.

Palace (First Half)—Dave Johnson—Plaza Trio—El Brico Co.—Nestor & Hayne—Knick Knack Shop. (Second Half)—Three Dixie Boys—Rube Children—Anderson & Burt—Bobby Folso—Rubeville.

NEW HAVEN

Palace (First Half)—Percival Girls—Lexy & O'Connor—Ming Kee Four—Cave Man Love. (Second Half)—Cuba Crutchfield—Sweeney & Stanley—Joe Carlin—Nestor & Hayne—Money is Money. Bijou (First Half)—Lynch & Zeller—Leighton & Brady—Walter Fisher Co.—Grace Leonard Co.—Roland Travers Co. (Second Half)—O'Connor & McCormick—Tuck & Clair—Dolly Dumplin—Murray Kissen Co.

SPRINGFIELD

Palace (First Half)—Hunniford—Sweeney & Stanley—Story & Clark—Heath & Sperling—Dooley & Gordon. (Second Half)—Percival Girls—Maxon & Dixon—Elizabeth Price—Pietro—Evelyn Phillips Co.

SCRANTON

Poli's (First Half)—Zaza & Adele—Berger & Bloom—Fox & Curtis—Marguerite Padula—Morton Jewell. (Second Half)—O'Donnell—Al H. Wilson—Kennedy & Berke—Harry & P. Oakes—Royal Sextette.

WATERBURY

Poli's (First Half)—Cuba Crutchfield—Sweeney & Stanley—Pietro—Gene & White. (Second Half)—Hunniford—Plaza Trio—Stevens & King—Foyer & Co.—Shamrock & Thistle.

WORCESTER

Poli's (First Half)—Josephine & Harriette—Maxon & Dixon—E. Phillips Co.—Eddie Foyer & Co.—Pender Troupe. (Second Half)—Gene & White—Story & Clark—Bobby Heath—Roland Travers Co.

Plaza (First Half)—Three Dixie Boys—Frank Jerome—Nevis & Gordon—F. & M. Dale—Shamrock & Thistle Revue. (Second Half)—Nellie & Sleis Gilbert—Leighton & Brady—Biglow & Clinton.

WILKES-BARRE

Poli's (First Half)—O'Donnell—Al H. Wilson—Kennedy & Berke—Harry & P. Oakes. (Second Half)—Zaza & Adele—Verger & Bloom—Beatrice Curtis—Marguerite Padula—Morton Jewell Co.

W. V. M. A.**CHICAGO**

American (First Half)—Yule & Richards—Jimmy Fox & Co.—Roberts, Clark & Co.—Stone & Hayes—Four Camerons. (Second Half)—Pete Curley—The Minstrel Revue—Finlay & Hill.

Kedzie (First Half)—Cliff Bailey Duo—Lapine & Emery—Fagg & White—Blossoms—Sandy Shaw—Hong Kong Mysteries. (Second Half)—Clifton & Kramer—Delbridge & Cremmer—Jos. Bernard & Co.—Keno Keys & Melrose—Steeds Septette.

Empress (First Half)—Ford & Price—Delbridge & Cremmer—Medley & Dupree—Khaym—The Brightons. (Second Half)—Cliff & Bailey—Khaym—Fagg & White—Ballyhoo Trio.

Avenue (First Half)—Rago—Milton & Lehman—Clifton & Kramer—Johnson & Parson. (Second Half)—Allman & Nevis—Down Yonder—Anderson & Glines.

Lincoln (First Half)—Coscia & Verdi—Billy Doss Revue—Alf Ripon—Pete Curley Co. (Second Half)—Flo & Ollie Walters—Hufford & Craven—"The Question"—Geo. Morton—Merian's Dogs.

Harper (Sunday)—The Brightons—Will & Gladys Ahearn—Five Virginia Belles—Shriner & Fitzsimmons—Ballyhoo Trio. (First Half)—Kerville Family—Al Abbott—Beatrice Morrelle Sextette.

Avenue—Farwell & Florence—Dewey Trio—Jas. Kearney & Co.—Austin & Delaney—Ruffles. Empress—La Petite Jeannie—Kimball & Williams—Speaker & Lewis—Pinched—Langton, Smith & Langton—Thomas Trio.

BLOOMINGTON

Majestic (First Half)—Kennedy & Davies—Chas. Semon—Marlette's Manikins. (Second Half)—Orville Stamm—Marston & Manley—Concentration.

CENTRALIA, ILL.

Grand—Oskomon & Meredith.

CELESTIAL RAPIDS, IA.

Majestic (First Half)—Homer Romaine—Nalo & Rizzio—Flo & Ollie Walters—Bell & Belgrade—Geo. Morton. (Second Half)—Lund Bros.—Craig & Catto—Permane & Shelley—Billy Arlington & Co.—Hollins Sisters—Follis Family.

CHAMPAIGN

Orpheum (First Half)—Wilbur & Adams—Austin & Delaney—The Golden Bird—"Summertime"—Finlay & Hill. (Second Half)—Willie Hale & Bro.—Transfield Sisters—Jimmy Fox & Co.—Harry Cooper—Reo & Helmar.

CENTRALIA, ILL.

Grand (First Half)—Lewis & Henderson—Clifton & Kramer—Gardner's Manikins. (Second Half)—Dancing Labarbes—Frisch Howard & Toolin—Marie Correlli & Co.

DAVENPORT

Columbia (First Half)—Lind Bros.—Ovondo Duo—Nelson & Madison—Billy Arlington & Co.—Jack Osterman—Higgins & Braun. (Second Half)—Billy Broad—Santos & Hayes Revue.

DECATUR

Empress (First Half)—Willie Hale & Bro.—Corinne & Co.—The District School—Willie Gilbert Co. (Second Half)—Lucas & Inez—Coscia & Verdi—Hal Johnson Co.—Sandy Shaw—Van & Vernon.

DES MOINES, IOWA

Majestic (First Half)—McCormick & Loretta—Billy Miller & Co.—Marion Gibney. (Second Half)—Al Abbott—McGowan & Knox—Hanson & Burton Sisters.

E. ST. LOUIS

Erbers (First Half)—Dancing Labarbes—Cleveland & Fay—Ray Conlin—Carnival of Venice. (Second Half)—John & Ella Burke—Kid Kabaret Revue—Williams & Howard.

ELGIN

Rialto (First Half)—Ballyhoo Trio. (Second Half)—Slack & Dean—Beatrice Morrelle Sextette.

EVANSVILLE

Grand (First Half)—Ross & Foss—Fisher & Lloyd—Lorraine Sisters—Bronson & Edwards. (Second Half)—Kinzo—Carlisle & La Mal—Ben-see & Baird—Jos. E. Howard and Clark—Ethelyn—Milt Collins—"Smiles."

GALESBURG

Orpheum (First Half)—Girls of the Altitude—Shriner & Fitzsimmons—Kalama & Kao. (Second Half)—Flanders & Butler—E. J. Moore—The Cotton Pickers.

GRAND ISLAND, NEB.

Majestic (Last Half Only)—Warner & Cole—Garland & Smith.

(Continued on page 30)

After a Triumphant Tour of the Orpheum Circuit**RETURN TO NEW YORK OF**

JEANETTE HARRY
HACKETT & DELMAR

AND THEIR COMPANY

In the Second Edition of "THE DANCE SHOP"

Direction RALPH FARNUM
EDWARD S. KELLER Office

B. F. Keith's HAMILTON This Week

OPEN SHOP FIGHT ENDS

(Continued from page 19)

4. In case of any local wage dispute there shall be no walk-outs or lock-outs until a reasonable period has been given to the American Federation of Musicians, and Columbia Amusement Company and American Burlesque Association, Inc., to become active in an effort to induce the contending parties to settle the dispute.

5. Any member of the American Federation of Musicians who has accepted employment from any of the theatres or shows affiliated with the Columbia Amusement Company or the American Burlesque Association, Inc., shall not be disturbed in his or their present employment, but shall be signed with his present employer under contracts of the American Federation of Musicians in compliance with the laws thereof.

The above adjustment shall take effect immediately and shall continue in force and effect for a period of one (1) year from date.

All legal proceedings brought by either Columbia Amusement Company or American Burlesque Association, Inc., or any of the shows or theatres affiliated with them or either of them, against the American Federation of Musicians of the United States and Canada or any of its locals, shall be discontinued, and mutual releases shall be exchanged between the American Federation of Musicians of the United States and Canada acting on behalf of itself and its various locals, and the Columbia Amusement Company and American Burlesque Association, Inc., acting on behalf of themselves and the shows and theaters affiliated with them, on account of any alleged breaches of contracts and any other matter or thing involved in the controversy hereby adjusted.

Dated New York, August 31, 1921.

American Federation of Musicians of United States and Canada,

By JOE N. WEBER, Pres.

Columbia Amusement Co.,

By RUD K. HYNICKA, Treas.

American Burlesque Association, Inc.,

By I. H. Herk, Pres.

"BROADWAY SCANDALS" OPENS

PHILADELPHIA, Pa., Sept. 5.—Rube Bernstein's "Broadway Scandals" opened at the Trocadero today and will play there all this week. The "Social Follies" will play there next week and then the house will go into burlesque stock, according to the present arrangements and will play no more American Circuit attractions.

BOOKED FOR GAYETY

Lou Redelsheimer booked the following for the Gayety, Philadelphia, this week: Chas. Burns, George Banks, Matt White, May Clark, Vera Sontagne and Mabel La Monia. This company will go to the Folly, Baltimore, next week.

FIGHT FILMS AT OLYMPIC

Dave Kraus had the Dempsey-Carpenter fight pictures at his Olympic Theatre last week and did very well with them.

COLUMBIA CIRCUIT

Al Reeves Beauty Show—Bastable, Syracuse, Sept. 5-7; Gayety, Utica, 8-10; Empire, Albany, 12-17.
Abe Reynolds Revue—Gayety, St. Louis, Sept. 4-10; Star & Garter, Chicago, 11-17.
A Whirl of Gayety—Gayety, Omaha, Sept. 4-10; Gayety, Kansas City, 11-17.
Billy Watson Show—Orpheum, Paterson, Sept. 5-10; Majestic, Jersey City, 12-17.
Big Jamboree—Empire, Providence, Sept. 5-10; Gayety, Boston, 12-17.
Bits of Broadway—Casino, Boston, Sept. 5-10; Grand, Hartford, 12-17.
Bon Ton Girls—Gayety, Buffalo, Sept. 5-10; Gayety, Rochester, 12-17.
Big Wonder Show—Gayety, Boston, Sept. 5-10; Columbia, New York, 12-17.
Cuddle Up—Gayety, Washington, Sept. 4-10; Gayety, Pittsburgh, 12-17.
Dave Marion Show—Lay off, Sept. 5-10; Star, Cleveland, 12-17.
Frank Finney Revue—Majestic, Jersey City, Sept. 5-10; Perth Amboy, 12; Plainfield, 13; Stamford, Conn., 14; Park Bridgeport, 15-17.
Flashlights of 1922—Miner's, Bronx, New York, Sept. 5-10; Casino, Brooklyn, 12-17.
Follies of the Day—Empire, Brooklyn, Sept. 5-10; lay off, 12-17.
Folly Town—Olympic, Cincinnati, Sept. 4-10; Columbia, Chicago, 11-17.
Greenwich Village Revue—Empire, Newark, Sept. 5-10; Casino, Philadelphia, 12-17.
Garden of Follies—Berchel, Des Moines, Ia., Sept. 4-8; Gayety, Omaha, 10-16.
Girls de Looks—Gayety, Kansas City, Sept. 4-10; open, 12-17; Gayety, St. Louis, 18-24.
Harvest Time—Perth Amboy, N. J., 5; Plainfield, 6; Stamford, Conn., 7; Park Bridgeport, 8-10; Empire, Providence, 12-17.
Hello 1922—Gayety, Toronto, Can., Sept. 5-10; Gayety, Montreal, 12-17.
Jingle Jangle—Columbia, New York, Sept. 5-10; Empire, Brooklyn, 12-17.
Jack Singer's Big Show—Palace, Baltimore, Sept. 5-10; Gayety, Washington, 12-17.
Knick Knacks—Star, Cleveland, Sept. 5-10; New Empire, Toledo, 12-17.
Keep Smiling—Gayety, Detroit, Sept. 5-10; Gayety, Toronto, 12-17.
Lew Kelly Shows—Hyperion, New Haven, Conn., Sept. 5-10; Hurtig & Semons, New York, 12-17.
Mollie Williams Show—New Empire, Toledo, O., Sept. 4-10; Lyric, Dayton, 12-17.
Maid of America—Lyric, Dayton, O., Sept. 4-10; Olympic, Cincinnati, 12-17.
Odds and Ends—Open Sept. 5-10; Gayety, St. Louis, 12-17.
Peek-a-Boo—Empire, Albany, Sept. 5-10; Casino, Boston, 12-17.
Rose Sydel's London Belles—Casino, Philadelphia, Sept. 5-10; Miner's, Bronx, New York, 12-17.
Strolling Players—Hurtig & Semons, New York, Sept. 5-10; Orpheum, Paterson, 12-17.
Step Lively Girls—Grand, Hartford, Conn., Sept. 5-10; Hyperion, New Haven, 12-17.
Sam Howe's New Show—Open, Sept. 5-10; Palace, Baltimore, 12-17.
Sporting Widows—Columbia, Chicago, Sept. 4-10; Des Moines, Ia., 11-13.
Sugar Plums—Gayety, Montreal, Can., Sept. 5-10; Gayety, Buffalo, 12-17.
Twinkle Toes—Casino, Brooklyn, Sept. 5-10; Empire, Newark, 12-17.
Town Scandals—Star and Garter, Chicago, Sept. 4-10; Gayety, Detroit, 11-17.
Tit-for-Tat—Gayety, Rochester, N. Y., Sept. 5-10; Bastable, Syracuse, 12-14; Gayety, Utica, 15-17.
World of Follies—Gayety, Pittsburgh, Sept. 5-10; open, 12-17.

AMERICAN CIRCUIT

All Jazz Revue—Van Curler, Schenectady, N. Y., Sept. 8-10; Lyceum, Elmira, 12; Stone, Binghamton, 13-14; Oswego, 15; International, Niagara Falls, 16-17.
Baby Bears—Academy, Buffalo, Sept. 12-17.
Bathing Beauties—Garrick, St. Louis, Sept. 4-10; Century, Kansas City, 12-17.
Beauty Revue—Bijou, Philadelphia, Sept. 5-10; Allentown, 12; Reading, 13-14; Camden, N. J., 15; Grand, Trenton, N. J., 16-17.
Chick Chick—Academy, Pittsburgh, Sept. 5-10; Penn. Circuit, 12-17.
Cabaret Girls—Reading, 9; York, 10; Gayety, Baltimore, 12-17.

Dixon's Big Revue—Empire, Hoboken, Sept. 5-10; Cohen's, Newburg, 12-14; Cohen's, Poughkeepsie, 15-17.
French Follies—Englewood, Chicago, Sept. 5-10; Garrick, St. Louis, 12-17.
Follies of New York—Avenue, Detroit, 4-10; Englewood, Chicago, 11-17.
Grown-Up Babies—Star, Brooklyn, Sept. 5-10; Empire, Hoboken, 12-17.
Girls From Joyland—Peoples, Philadelphia, Sept. 5-10; Van Curler, Schenectady, N. Y., 15-17.
Harum Scarum—Empire, Cleveland, Sept. 5-10; Academy, Pittsburgh, 12-17.
Hurley Burley—Gayety, Baltimore, Sept. 5-10; Capitol, Washington, 12-17.
Jazz Babies—Olympic, New York, Sept. 5-10; Star, Brooklyn, 12-17.
Lid Lickers—Academy, Buffalo, 5-10; Detroit, 12-17.
Little Bo Peep—Gayety, St. Paul, Sept. 5-10; Gayety, Milwaukee, 12-17.
Lena Daley and Her Kandy Kids—Park, Indianapolis, Sept. 5-10; Gayety, Louisville, 12-17.
Mischief Makers—Open, Sept. 5-10; Gayety, Minneapolis, 12-17.
Monte Carlo Girls—Gayety, Minneapolis, Sept. 5-10; Liberty, St. Paul, 12-17.
Miss New York, Jr.—Haymarket, Chicago, Sept. 5-10; Park, Indianapolis, 12-17.
Parisian Flirts—Cohen's, Newburg, Sept. 5-10; Cohen's, Poughkeepsie, 8-10; Plaza, Springfield, 12-17.
Passing Review—Plaza, Springfield, Mass., Sept. 5-10; Howard, Boston, 12-17.
Pace Makers—Howard, Boston, Sept. 5-10; Opera, Newport, R. I., 12-14; Academy, Fall River, Mass., 15-17.
Pell Mell—Opera House, Newport, R. I., Sept. 5-7; Academy, Fall River, Mass., 8-10; Gayety, Brooklyn, 12-17.
Puss-Puss—Lyceum, Columbus, O., Sept. 5-10; Empire, Cleveland, 12-17.
Record Breakers—Century, Kansas City, Mo., Sept. 5-10; open, 12-17; Gayety, Minneapolis, 18-24.
Some Show—Gayety, Brooklyn, Sept. 5-10; Bijou, Philadelphia, 12-17.
Sweet Sweetie Girls—Gayety, Louisville, Sept. 5-10; Empress, Cincinnati, 12-17.
Social Follies—Capitol, Washington, Sept. 5-10; Peoples, Philadelphia, 12-17.
Ting-a-Ling—Empress, Cincinnati, Sept. 5-10; Lyceum, Columbus, 12-17.
Whirl of Girls—Grand, Trenton, N. J., Sept. 8-10; Olympic, New York, 12-17.
Whirl of Mirth—Gayety, Milwaukee, Sept. 5-10; Englewood, Chicago, 12-17.

FIRST SHOW DOES WELL

Reilly and Kahn's "Cabaret Girls," which was the first burlesque show to open the season, playing to a good week at the Gayety in Milwaukee last week. The show was booked to play the Penn Circuit this week, but could not as the towns were not ready. It will play Reading on Friday of this week and York on Saturday and then will open at the Gayety, Baltimore, the following week, on the regular time.

JULIA DE CAMERON DEBUTS

Julia De Cameron, prima donna of Barney Gerard's "Follies of the Day," is making her first appearance in burlesque at the Empire, Brooklyn, this week. Miss De Cameron has been appearing in revues the past few weeks. She was recently at Reisenwebers.

FLOSSIE DE VERE CANCELS

Flossie De Vere has cancelled her contract with the Minsky Brothers for the National Winter Garden. She was to open there this week.

NATL. WINTER GARDEN OPENS WITH SHOW THAT SCORES BIG HIT

The National Winter Garden arrayed in all the splendor and ideas of the Minsky Brothers, Billy, Abe and Herbert, swung open its doors for the season last week. The house is without a doubt the handsomest play house on the lower East Side and we know of no prettier burlesque house in New York.

The draperies of pink and gold is a fine contrast to the beautiful interior decorations. One is greeted with artificial flowers and pretty color scheme at the entrance, when alighting from the elevator and the same color scheme is carried into the theatre. Courteous ushers are on hand to show you to your seat. In fact the Minsky boys have done everything to make it comfortable in the front while the performance is going on and before.

They have an eight-piece orchestra and one of the best that we have heard at any burlesque house at any time in the past and far outshines any at the burlesque houses around New York. They play artistically and in such a manner that a number can't help but go over. It must be a pleasure when singing a number to have them play it. Minsky always seems to take good care of this part of his company, as he always has the best in this line.

The show was called "Naughty Nighties" and it was a corking fine offering for an opening. The programme stated that it was produced and staged under the personal supervision of William Minsky, lyrics by Joe Rose, numbers by Sol Fields, shoes by Miller and gowns and costumes by Guttenberg and Tams.

The comedians are Joe Rose and Harry Bently, Arthur Putnam is doing straight and Bernie Clark juvenile. The women are Jean Leonard, Frankie Niblo, Hattie Beall, Risa Roselli and Margaret Haven, a corking fine cast.

The numbers were beautifully staged, in fact Fields extended himself, as he staged some numbers that a Broadway show would be proud to have. Minsky has a fine lot of good looking girls, some were with him last season, but he has gathered a few more that are really stunning. There are twenty-five all told in the chorus and the costumes were very pretty, out of the ordinary for stock burlesque.

The opening was the same as was used at the Burlesque Jamboree, held at the Columbia last Spring, and it was well received.

The comedy was well placed and taken care of nicely by Rose and Bently. The first comedy bit was the "wife" bit done by Rose, Bently, Putnam and the Misses Leonard, Niblo, Beall and Haven. The "money" bit easily caught on as Rose, Bently, Putnam and Clark did it.

Miss Leonard sang "Nobody's Baby," assisted by the chorus very cleverly.

Miss Roselli then offered "Rainbow," with the girls and did it well.

The "telegram" bit was next and was done by Rose, Bently and Miss Beall.

As a finale to the first act Rose staged his "I'm so lonely," assisted by several of the principals and the chorus.

In a beautiful black gown, Miss Leonard offered a singing specialty in one, that was a real hit.

Bently then came out in a talking specialty, "to make up time," as he announced, while the stage was being set for the next scene.

The closing scene of the first part was a minstrel offering by the entire company. Specialties were offered by each principal and they all went over for several encores. The comedians were the end men and Putnam the interlocutor.

This is the first time we have seen Putnam do straight for several years. He has been doing a comedy character with a Columbia Circuit show the past two seasons, but he was at home doing it and is still the clever "straight" he was when we last saw him do it.

The Minskys surely gave a fine show.

B. F. KAHN'S

UNION SQUARE THEATRE

NEW YORK

THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Wanted good comedians with material who can produce. Open every week in the year. Address all communications to B. F. KAHN.

WHEN PLAYING THE STAR OR CASINO THEATRES STOP AT
Dondero's Theatrical Place
High class rooms with running hot and cold water. Mrs. Frankie Dondero, formerly Vivian Young, proprietress. 150 Lawrence Street, near Fulton, Brooklyn. Moderate rates. Homelike.

SECOND WEEK OF 1921-1922 SEASON
B. F. Keith's RIVERSIDE Now Sept. 5
FRANCES PRITCHARD
WITH
Edward—**TIERNEY** and **DONNELLY**—James
In "THE DANCE DUEL"

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PALACE Mat. Daily at 2 P. M.
 25, 50 and 75c. Every
 night, 25, 50, 75, \$1, \$1.50.
FOUR MARX BROS.; **BEN WELCH**; **Harriet**
Rempel & Co.; **Joe Cook**; **Dave Roth**; others,
 and **HARRY CARROLL & CO.**

COHAN Theatre, B'way and 43d St.
 Evs. 8.15; Mats. Wed. & Sat.
BARNEY BERNARD
 in Aaron Hoffman's New Comedy
"TWO BLOCKS AWAY"

HUDSON West 44th St. Eves., 8.20.
 Mats. Wed. & Sat. at 2.20
 with
RALPH MORGAN
HARRY MESTAYER
EDNA HIBBARD
 AND OTHERS
 Mats. Wed. & Sat., 2.20.
 Prices 50c. to \$2.50.

REPUBLIC 42nd St., W. of B'way.
 Eves., 8.45. Mats. Wed. & Sat., 2.45.
 A. H. WOODS Presents

GETTING GERTIE'S GARTER
 Hazel Dawn—Walter Jones—
 Dorothy Mackaye and Adele Rolland.

ELTINGE THEATRE Mats. Wed. & Sat.
 West 42nd Street.
 A. H. WOODS Presents
HELEN MACKELLAR in
"BACK PAY"
 A new Play by **FANNIE HURST**.

"GET TOGETHER"
 AT THE **HIPPODROME**
PARKS CUT INTO TWO Best Seats Mats. \$1.00
 Best Seats Eves. \$1.50

OLYMPIC 14th Street,
 Near 3d Ave.
 THIS WEEK
JAZZ BABIES
 Next Week—A WHIRL OF GIRLS

BROOKLYN THEATRES

Gayety Theatre Throop Ave.
 and Broadway
SOME SHOW
 Next Week—PELL MELL

Empire Theatre Ralph Avenue and Broadway
Follies of the Day
 Next Week—JINGLE JINGLE

STAR Jay nr. Fulton St. Mat.
 Daily, Tel. Triangle 4297.
Grown Up Babies
 Next Week—JAZZ BABIES

Casino Theatre
TWINKLE TOES
 Next Week—FLASHLIGHTS OF 1922

VAUDEVILLE BILLS

(Continued from Page 29)

JOLIET
 Orpheum (First Half)—Van & Vernon—Keno,
 Keys & Melrose. (Second Half)—Saxton & Far-
 rell—Marlette's Manikins.

KANSAS CITY
 Globe (First Half)—Rinehart & Duff—Sol
 Berns—Kid Kabaret. (Second Half)—Peters &
 West—Almond & Hazel—Holly—Rhoda Royal's
 Elephants.

LINCOLN, NEB.
 Liberty (First Half)—Monahan & Co.—Kale &
 Indetta—Harry Hayward & Co.—Zemeter &
 Smith—Nifty Trio. (Second Half)—Maureen
 Englen—Riverside Three—Rosa King Trio.

MADISON
 Orpheum (First Half)—Cliff Nazarro & Darling
 Girls—Nat Nazarro & Bubbles—Melville & Rule.
 (Second Half)—Wilfred Du Bois—Chamberlain &
 Earl—McGrath & Deeds—Fred V. Bowers' Song
 Revue—Jas. Fat Thompson.

OMAHA, NEB.
 Empress (First Half)—Rosa King Trio—Mau-
 rean Englen—Riverside Three—Hill's Society Cir-
 cles. (Second Half)—Sullivan & Mack—Le Roy
 & Mabel Hart—Dave Manley—Maxwell Quin-
 tette.

PEORIA
 Orpheum (First Half)—Orville Stamm—Mar-
 shall Montgomery—Ed Janis Revue—Marston &
 Manley—Lucas & Inez. (Second Half)—Lazier,
 Worth & Co.—Kennedy & Davies—Chas. F. Semon
 —Blossoms—Kerville Family.

PANTAGES CIRCUIT

VANCOUVER, B. C.
 Three Deslys Girls—Avalon Trio—Lydia Mc-
 Millan & Co.—Bobby Henshaw—Jarvis Revue—
 The Willie Brothers.

TACOMA, WASH.
 Baggett & Sheldon—Murdock & Kennedy—
 Three Keltons—Richard Francis—Under the Ap-
 ple Tree.

PORTLAND, OREGON
 Adonis & Dog—Mason & Bailey—Suite 16—
 Judson Cole—Three 12 Grohs.

TRAVEL
 Gallini & Co.—Gus. Elmore & Co.—The Bandit
 —Eva Tanguay—Anita Arliss & Co.

SAN FRANCISCO, CAL.
 Frawley & West—Hayes & Lloyd—Harmony
 Land—Clay Crouch—The Greenwich Villagers.

OAKLAND, CAL.
 The Shattucks—Stein & Smith—Cigianne
 Troupe—Noodles Fagin—Long Frank Sam.

LOS ANGELES, CAL.
 Little Nap—Pepino & Perry—Prediction—Danc-
 ing Davey—The Gay Little Home.

SAN DIEGO, CAL.
 Amorous & Obey—Hollis Sisters—Lillian Ruby
 —Clifford Wayne Trio—Jarvis & Harrison—
 Pearls of Pekin.

LONG BEACH, CAL.
 Brown & Herr—Chad & Mollie Huber—F.
 Blondell & Co.—Chuck Haas—Japanese Romance.

SALT LAKE CITY, UTAH
 Mack & Williams—Cleveland & Dowry—Joe
 Roberts—Posters Pierrots—Dobbs, Clark & Bare
 —Making Movies.

OGDEN, UTAH
 Phil. La Tosca—Rhoda & Crampton—Martha
 Hamilton & Co.—Gallerini Sisters—The Love
 Shop.

DENVER, COL.
 Ambler Bros.—Green & La Sell—Chas. L. Gill
 & Co.—Barton & Sparling—Thornton Flynn &
 Co.—Dowling's Circus.

MARCUS LOEW CIRCUIT

NEW YORK CITY

State (First Half)—Jack & Foris—Fiske &
 Fallon—Clayton & Lennie—Geo. Stanley & Sister
 —Frank Fay. (Second Half)—Shaw's Dog Revue
 —Challis & Lambert—Bryant & Stewart—Bob
 Ferns & Co.—Frank Fay—Hubert Kinney & Co.

American (First Half)—Hori & Nagami—Fred
 Werner—Bett's Seals—Chick & Tiny Harvey—
 Futuristic Revue—Geo. & Lilly Garden—Rule &
 O'Brien. (Second Half)—Lou & Grace Harvey—
 Prevost & Goelet—Halls & Fenton—Behind the
 Scenes—Al Carpe—Joe Bannister & Co.—Weber &
 Elliott.

Victoria (First Half)—Sutter & Dell—Johnny
 Dove—Maurice Samuels & Co.—Race & Edge—
 Mme. Rialta & Co. (Second Half)—Bett's Seals
 —Norton & Wilson—Foster & Ray—Hughie Clark
 —Casting Lloyds.

Lincoln Square (First Half)—Stanley & Elva—
 Al Carpe—Business is Business—Mallon & Case—
 Grazer & Lawlor. (Second Half)—Brown's Dogs
 —Craddock & Shadney—Race & Edge—Duke's
 Mixture.

Greeley Square (First Half)—Hashi & Osai—
 Eugene Emmett & Co.—Fox & Kelly—Rome &
 Cullen—Pep-O-Mint Revue. (Second Half)—Sut-
 ter & Dell—Geo. Lilly Garden—Grace & Eddie
 Parks—Babe La Tour & Co.—Chick & Tiny Har-
 vey—Kallalulu's Hawaiians.

Delancey Street (First Half)—Hart & Helene—
 Rainbow & Mohawk—Duke's Mixture—Martin &
 Courtney—Frank Terry—Shaw's Dog Revue. (Sec-
 ond Half)—Bell & Eva—Garfield & Smith—Play
 & Castleton—Four Jacks and a Queen—Stanley &
 Elva.

National (First Half)—Billy Kinkaid—Craddock
 & Shadney—Grace & Eddie Parks—Rolland & Ray
 —Jack Martin Trio. (Second Half)—Burrell

Bros.—Fiske & Fallon—Fox & Kelly—Frank
Terry—Pep-O-Mint Revue.

Orpheum (First Half)—West & Van Sicklen—
 Jimmy Dunn—Playmates—Weber & Elliott—Cast-
 ing Lloyds. (Second Half)—Hori & Nagami—
 Cumby & Brown—The Chattel—Jimmy Lyons—
 Grazer & Lawlor.

Boulevard (First Half)—Bell & Eva—Garfield &
 Smith—Norvell Bros.—Hughie Clark—Kallalulu's
 Hawaiians. (Second Half)—Ergotti & Herman—
 Rainbow & Mohawk—Maurice Samuels & Co.—
 Mallon & Case—Mme. Rialta & Co.

Avenue B (First Half)—Plunkett & Romaine—
 Tollman & Kerwin—Put & Take—Fields & Fink.
 (Second Half)—Harry & Lola Stevens—Chas. Mar-
 tin—Rolland & Ray—Four Danubies.

BROOKLYN
Metropolitan (First Half)—Challis & Lambert
 —Jimmy Lyons—Prevost & Goelet. (Second Half)
 —Jack & Foris—Eugene Emmett—Business is
 Business—Driscoll, Long & Hughes—La Folette &
 Co.

Fulton (First Half)—Brown's Dogs—Play &
 Castleton—Joe Bannister & Co.—Arthur Abbott &
 Co.—Four Jacks and a Queen. (Second Half)—
 West & Van Sicklen—Johnny Dove—Martin &
 Courtney—Rule & O'Brien—Jack Martin Trio.

Palace (First Half)—Harry & Lola Stevens—
 Gertrude George—La Folette & Co.—Four
 Danubies. (Second Half)—Jennings & Melba—Put
 & Take—Fields & Wells.

Warwick (First Half)—Geo. Everett—Friday
 the 13th—Mally & O'Brien—Marie Tollman & Co.
 (Second Half)—Plunkett & Romaine—Jack
 Phelps.

BALTIMORE
 Musical Rowellys—Dugal & Leary—Jos. & Clara
 Nathan—Jim Reynolds—Holland & Dockrill & Co.

BOSTON
 (First Half)—Little Yoshi & Co.—Gaynell &
 Mack—Collins' Dancers—Lambert & Fish—Bicycle
 Riders. (Second Half)—Snell & Vernon—Phil
 Davis—Waldron & Winslow—Guy Bartlett Trio—
 Bicycle Riders.

HAMILTON, CANADA
 (First Half)—Gene & Minette—Downing & Jean
 —Breakfast for Three—Morris & Towne—Sweeties.
 (Second Half)—Maxon & Morris—Gordon & Gor-
 don—Kelso & Lee—Criterios Four—Dancers De
 Luxe.

FALL RIVER
 (First Half)—Snell & Vernon—Phil Davis—The
 Chattel—Guy Bartlett & Co.—Waldron & Winslow.
 (Second Half)—Little Yoshi & Co.—Gaynell &
 Mack—Lambert & Fish—Collins' Dancers.

HOBOKEN
 (First Half)—Nora Jane & Co.—Willy Barlow
 —Rolland & Ray—Driscoll, Long & Hughes—
 Snappy Bits. (Second Half)—Collins & Pillard—
 Vee & Tully—Ahearn & Peterson.

LONDON, CANADA
 (First Half)—Montambo & Nap—Jack Goldie—
 Kibel & Kane. (Second Half)—Paramo—Johnson
 & Crane—Rose Revue.

MONTREAL, CANADA
 Stanley Bros.—Helen Vincent—Wm. Morris &
 Co.—Danny Simmons—Bernice Le Barr & Beaux.

OTTAWA, CANADA
 Norman & Jeanette—Patrice & Sullivan—Nine
 O'clock—Monte & Lyons—Lockhart & Laddie.

PROVIDENCE
 (First Half)—Harry & Anna Scranton—Fred &
 Elsie Burke—Jas. Kennedy & Co.—Rucker &
 Winifred—Wilson & Larson. (Second Half)—
 Alvin & Kenny—Lee Mason & Co.—Welcome
 Home—Foley & O'Neill—Dance Creations.

TORONTO, CANADA
 Wonder Seal—Margaret Merle—Timely Revue—
 Weston & Elne—Brower Trio.

WASHINGTON, D. C.
 Kennedy & Nelson—Willie Smith—Rawles &
 Van Kauffman—Lane & Freeman—Chalfonte Sis-
 ters.

WINDSOR, CANADA
 (First Half)—Paramo—Johnson & Crane—Rose
 Revue. (Second Half)—Montambo & Nap—Jack
 Goldie—Kibel & Kane.

TRAVEL
 Humberto Bros.—Harmony Four—Ann Suter—
 Kennedy & Rooney—Thirty Pink Toes.

MINNEAPOLIS, MINN.
 Rekoma—Will Morrissey—Little Caruso & Co.
 —Walton & Brandt—Kane, Morey & Moore.

WINNIPEG, MAN.
 Georgalis Trio—Lester & Moore—Chody, Dot &
 Midge—Al Shayne—Three Kanazawa Bros.

REGINA AND SASKATOON.
 Paul Sydel—Carleton & Belmont—Mary Riley
 —Petite Revue—Walters & Walters—Powell's
 Troupe.

EDMONTON, CANADA
 Edge of the World—Sonia De Calve—Amoros &
 Jeannette—Tale of Two Cities—Barry Owen—
 Pekinese Troupe.

CALGARY, ALBERTA
 Sauls & Sauls—Stateroom 19—Lew Wilson—
 Little Cafe.

GREAT FALLS AND HELENA, MONT.
 Rose & Moon—Agnes Jones Co.—Harry Tauda—
 Three Kuhns—Rising Generation.

BUTTE, ANACONDA AND MISSOULA, MONT.
 King Saul—Arras Sisters—Ross Wise—Pantages
 Opera Co.—Joe Whitehead—Clemenso Bellings.

SPokane, WASH.
 The Cromwells—Burns & Lorraine—Stan & May
 Laurel—Jan Rubini—White, Black & Useless.
WALLA WALLA AND YAKIMA, WASH.
 Wipe & Walker—Lew Hoffman.

DEATHS

MME. ROSA LINDE, noted contralto
 singer, widow of Frank Wright, died Satur-
 day, September 3, at the age of fifty-eight, at
 the home of her daughter, Mrs. John Mitchell
 Palmer. She sang under the Gilmore Concert
 direction in New York, and en tour with the
 late Signor G. Tagliapietra, as well as with
 other famous singers of her time. Mme.
 Linde is survived by her daughter and a
 brother, George Schwender, an artist of Phil-
 adelphia.

DOROTHY TOYE, thirty-five years old,
 died Saturday, September 3, at Rochester,
 Minn., following an operation. Miss Toye was
 well known on the concert stage in the
 United States and Europe and was, for sev-
 eral years, on the Keith and Orpheum Cir-
 cuits. She was hailed as a musical prodigy
 early in life, singing tenor and soprano roles
 equally well.

LILLIAN HALE, well known actress, in
 private life, Mrs. Benjamin Dean, died last
 week in Philadelphia while en route from San
 Francisco to New York.

Miss Hale retired from the stage several
 months ago, her last appearance having been
 with Sam Bernard in the "Bells of Bond
 Street."

The deceased was thirty-six years of age
 and is survived by her husband and a brother,
 Edwin T. Emery, the producer and manager
 of the Sheridan Theatre at Greenwich Village.

ANNA MARTIN, an actress, twenty-
 seven years old, died suddenly on Saturday,
 September 3, in the Hotel Vendig, 129 West
 47th street. Death was due to natural causes.
 Her father is James Martin, of Chicago.

JOHN SUTHERLAND, the actor who
 appeared in prominent parts with Robert
 Mantell, Mary Anderson, Edwin Booth and
 other stars, died in his 77th year last Thurs-
 day at No. 340 A street, Brooklyn.

The deceased was born in Scotland but
 came to America about fifty years ago and
 was one of the first Uncle Toms to appear in
 "Uncle Tom's Cabin," his wife, Laura Al-
 bert, who survives him, having played Eva.
 Of late the actor of the legitimate stage
 had been appearing in motion pictures, hav-
 ing played with Alice George in "His Lord
 and Master."

Surviving are the wife who, who is still on
 the stage, three sisters, a brother, a daughter
 and a grandson.

Sutherland was a member of the Green
 Room Club, the Actors' Equity and the Royal
 Arcanum. Interment will be at Evergreen
 Cemetery.

HARRY P. BERGER, fifty-eight years
 old, known to theatre-goers as Harry Mac-
 Bride, died Sunday morning at the St. John's
 Hospital. He was a member of the team of
 MacBride and Goodrich, which played in New
 York forty years ago, later playing with
 Coakley and MacBride. The latter team took
 out No. 2 company of Montgomery and
 Stone's "Red Mill," as well as many other
 musical comedies. The team also played
 under William Brady and Henry W. Savage.
 His widow, formerly Ann Goodrich, survives.

THEODORE MANN, German operatic
 singer, dropped dead of heart failure while
 singing the part of Radames, Monday night,
 at the German Royal Opera, Berlin. Mann,
 who had a large repertoire of dramatic and
 lyric roles, had been signed to appear at the
 Metropolitan Opera House here during the
 coming season.

LOIS LEIGH, stage dancer and movie
 actress, nineteen years old, died at the Nick-
 erbocker Hospital, September 2, four hours
 after she had been found unconscious in her
 apartment at No. 310 West 75th street. Be-
 side her bed were found an eggshell and a
 bottle of Lysol. Miss Leigh appeared last
 season in the "Night Boat," and later in the
 "Midnight Revue." She had been doing extra
 work in the pictures during the summer.

ROSAR SISTERS CANCEL
 The Rosar Sisters have cancelled their
 contract with the Jack Singer Show, which
 was to open in Baltimore this week.

LETTER LIST

GENTLEMEN	Moore, Dr. W.	Farnworth,
Albani, T.	O'Keefe, Phil. J.	Birtine
Bellis, Duo	Shaw, Bert	Gilmore, Kitty
Cole, Charley	Reeves, Geo.	Howard, Kitty
Downes, Billy	Von Deck, A. L.	Hensel, Alma
Donovan, Joe	Vinal, Edgar	Hancock, Anna
Fields, Teddy		Haight, Lola
Holman, Clifford		Kramer, Ella
M.		Kingston,
Hawley, Walter	Allen, Kay	Lorraine
Jones, Florin	Argoe, Glen	Kenyon, Lillian
Judge, Johnnie	Allen, Babe	Merrill, Alma
Kearney, Jack	Bennett, Lillian	Powers, Babe
Keltner, The	Brooks, Margie E.	Pelletier, Lucille
Kenny, Joe	Clay, Bessie	Russell, Bessie
Kelton, Aryon	Eastman, Marion	Solomon, Gertrude
Lewis, Chas. E.	Freed, Lena	Stanley, Teddie

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